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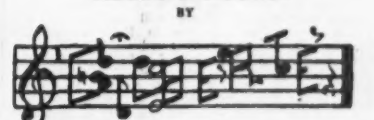
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## ANNUAL COMPETITIONS AT THE PARIS CONSERVATORY

**Yawns at Vocal Competition as Result of Air Raid—  
Few Men Competitors on Account of War—  
Violin and Piano Classes Only Brilliant  
Ones—List of the Prize Winners**

30 Rue Marbeuf (Champs Elysées),  
Paris, July 9, 1918.

The examinations this year at the Conservatory began during the last week of June and as is usual the first seance was devoted to wind instruments, wood and brass. The prizes awarded are: Flute: first prize, MM. Delaitre and Roy; second prize, M. Peyssiès; second accessits, MM. Boo and Chefnay. Oboe: first prize, M. de Nattes; first accessit, M. Moulinet. Clarinet: second prize, M. Leclercq; first accessits, MM. Etienne and Duques. Bassoon: second prize, MM. Galland and Schepers.

The examinations in wind, brass and wood instruments had many fewer candidates than usual. The class for the trombone had only one pupil, the bassoon two, the horn three, the trumpet three, the cornet à piston five, oboe three, clarinet five, flute six.

### The String Prizes

The second day of the Conservatoire competitions was devoted in the morning to the contrabass and the viola. The afternoon was devoted to the cello. The competition in the contrabass was not extraordinarily brilliant. The jury accorded no prize. Two first accessits fell to MM. Charon and Larmée; a second to M. Moleux.

The viola class obtained three first prizes, of which two were awarded unanimously. The successful candidates were MM. Fiohan and Pascal and M. Dony. Three second prizes were given to M. Ghilevitch and to Milles. Job and Morris.

The violoncello competition was rewarded by six first prizes and four second. Mlle. Radisse, MM. Serrès and Livon, Milles. Bernard and de Carné-Trécesson and M. Chardon divided the first prizes. Mlle. Delorme, M. Antoine, Mlle. Marcelli, M. Lazarus received the seconds. First accessits were given to Milles. Alvin and Thibaut, MM. Rateau and Dechesne; second accessit was awarded to M. Hardion.

### The Piano Competition

It is natural that the classes for the women students should not have suffered much in time of war. The piano competition was brilliant and there were many well merited awards. The competition piece, "Thème et Variations," by Camille Chevillard, was adapted to show off the virtuosity of the executants and their musical sentiment.

Seven first prizes were awarded by the jury to Milles. Durand, de Sanzewitch, Roger, Krettly, Lapière, Chevillard and P'Hôte. Eleven second prizes were given, to Milles. Jean, Darre, Monard, Morhange, Ruff, Smets, Schlepianoff, Marthe Petit, Gordon, Richardot, Paullette Mayer. The accessits were still more numerous. Ten first (not counting Mlle. Pabe's recall) were given to Milles. Zurfuh, Pignari, Brousse, Verger, Clément, de Guerardi, H. Faure, Lesage-Duhazay, Thysses, Malfas; and there were six second accessits to Milles. Laye, Charvot, Durand-Texte, Etcheparre, Gouat and Regneton.

The piano competition for men was much less brilliant, and the reasons are not difficult to find. Only six candidates were present, four of whom received rewards. A first prize was given to M. Andoli; a second to M. Benvenuti; two first accessits to MM. Levèque and Perlmutter.

### Those Who Played the Harp

The following were the awards in the contest for chromatic harp: First prize (excellence), Mlle. Fourment; second prize, Milles. Lemoine, Robin, Terren; first accessit, Mlle. Zurfuh; second accessit, Mlle. Baud.

Pedal harp: first prize, Milles. Vandewelde, Lantemann-Ouinet; second prize, Milles. Blanquart, Flon, Lefèvre; first accessit, Milles. Malusno, Cassella; second accessits, Milles. Bonifacio, Minet.

### Air Raid Hinders Singers

The night before the singing examination was one of wakefulness owing to the "alerte" (raid alarm), an unfortunate incident, as candidates, examiners and public could not help yawning during the audition. The Minister of Public Instruction and Fine Arts presided, and the Conservatory Director left to him the pleasure of naming the prize winners, who were as follows: first prize, MM. Winkopp and Nouguet; second prize, MM. Cadavé, Hérent, Mayeux; first accessit (unanimously accorded), M. Favilla.

The class for women's voices had many candidates, and many prizes were awarded: First prize, Milles. Vuilbert,

Viodé and Gien; second prize, Milles. Armandie, Carle, Ferrari and Sibille; first accessit, Milles. Estève, Martinecq, Réville, Mascot, Simon, Prince, Munday, Garot and Lanquettin; second accessit, Milles. Lesbasque, Soublon, Frézier, Bayle and Caron.

The competition in "vocalization," an innovation of last year and worthy of much praise from the point of view of a scholarly, scientific study of singing, preceded the singing examination. First medals were awarded to Mlle. Ramade, MM. Lardenois and Burnier, and a third medal to M. Madeline.

### The Violin Contest

The violin classes were particularly brilliant, the jury was able to reward twelve out of the thirteen candidates. The same satisfactory results were obtained by the girl candidates.

Violin (men): prize for excellence, MM. Hardy, Benedetti; first prize, MM. Chedécal, Schwartz, Chaumusarde; (Continued on page 17.)

## FRENCH BAND GREAT HIT AT CHAUTAUQUA

**Organization Is Feature of Annual Music Week—Conductor Hallam and His Chorus Do Splendid Work—Marcosson and Hutchesson in Joint Recital—August Soloists**

Chautauqua, N. Y.,  
August 4, 1918.

Music Week opened very auspiciously on the night of July 29. The first concert was given by the splendid French Military Band, under the direction of Captain Gabriel Pares. The amphitheatre, which seats seven thousand people, was crowded to the limit of its capacity, and an additional two or three rows deep, standing on the sidewalk, which is located directly back of the top row of seats. It was a wonderful sight, because the Chautauqua salute was begun simultaneously with the applause, when the first Frenchman entered, and both continued until Captain Pares, escorted by Mr. Hallam, entered, when the excitement knew no limit.

The field of white presented by the thousands of handkerchiefs giving the salute, together with the horizon blue of the French uniforms, depicted a scene which will always be vivid in the hearts and minds of Chautauquans.

The soloists of the evening were Rosalie Miller, soprano, and Hartridge Whipp, baritone. Miss Miller sang the aria, "Il est doux, il est bon," from "Hérodiade," and Mr. Whipp Fay Foster's "The Americans Come," both with band accompaniment. Both were given an ovation. The song by Mr. Whipp is very popular here, and he was forced to repeat it, something which is rarely ever done in Chautauqua. Mr. Whipp's success here has been flattering, while Miss Miller also won the hearty approval of the audience.

### Gaul's "Joan of Arc"

The second program for Music Week was a presentation of "Joan of Arc," by Gaul, given by the Chautauqua Choir, assisted by the Jamestown Choral Society, and accompanied by the Chautauqua Orchestra, augmented by members from the French Military Band. Alfred Hallam, conducting, was at his best, as were the five hundred in the chorus, and those who have been here a number of years, state that the choir has never been heard to better advantage. The solo parts were done by Rosalie Miller, soprano; Norman Arnold, tenor, and Hartridge Whipp, baritone. The outstanding feature of the evening was the duet, "Full Flows the River," for tenor and baritone. Miss Miller gave a splendid performance of the part of Joan. The organ accompaniments were played by H. B. Vincent.

It is rather interesting at the rehearsals of the oratorios to observe the movements of the interpreter, Rapelje Howell, of New York City, who stands between Mr. Hallam and the French Band, to interpret the instructions of the conductor. Mr. Howell and George Engles, manager of the New York Symphony Orchestra, are the two Americans who have charge of the itinerary of the band in this country, both having volunteered their services. Surely the band would have a difficult time were it not for these two warm blooded Americans who are so generously giving their time to this enterprise, for few of them speak any English. Captain Pares is the very essence of grace while directing, and his personality is positively magnetic. Kinder hearted men than this noble Frenchman do not exist.

### The Children's Chorus

The honors were divided between the Children's Chorus and the French Band on the Wednesday afternoon program. Both gave some unusually interesting groups. There were four hundred in the children's choir, and they enjoyed the opportunity of singing with the French Band—a mutual pleasure, for the bandmen dropped their instruments after each number and turned to the children with animated applause. Miss Abbott sang "My Heart at Thy Sweet Voice," by Saint-Saëns, with band accompaniment, and Mr. Arnold contributed the Beach song, "A Song of Liberty." Both were brought back to acknowledge earnest applause, which did not abate until they had bowed a number of times, Miss Abbott bringing with her the little girl who had so graciously presented her with a basket of lovely flowers, after her singing.

Wednesday night was Grand Gala Night, and there was a double offering. The band gave a concert which constituted the first part of the program, and the second part was a most wonderful presentation of that difficult but beautiful setting of Walt Whitman's poem, "The Mystic Trumpeter," by Hamilton Hart. The work was given an exquisite reading by Mr. Hallam, and Mr. Whipp did

(Continued on page 25.)



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LEOPOLD GODOWSKY.

Whose series of piano master classes on the Pacific Coast this summer are milestones in the musical progress of the Far West. Godowsky is now conducting a master class at San Francisco, having completed one of five weeks at Los Angeles. The end of August the third and final class will begin in Portland, Ore. His new "Miniatures" have just been published by Carl Fischer, New York.

### France Rewards Otto H. Kahn

Otto H. Kahn returned recently from a trip to England and France, and it is announced that the French government has awarded him the decoration of Chevalier of the Legion of Honor, in recognition of his services to the French and Allied cause both before and since America entered the war.

It has been known for some time that Mr. Kahn was in line for such an honor. He has done much to promote the cause of French art, and especially French musical art, in this country. On the trip from which he just returned, he—as already announced in the MUSICAL COURIER—arranged for a tour of the famous orchestra of the Paris Conservatory in this country next fall.

### To Mr. and Mrs. Benoist, a Son

The MUSICAL COURIER has received a card announcing the birth of a son, on July 29, to Mr. and Mrs. André Benoist. The baby has been named Albert, and both he and his mother are doing well. Mr. Benoist, the pianist and accompanist who was with Albert Spalding for years and accompanied Jascha Heifetz the last season, is well known in the musical world and has been receiving congratulations from all sides.

## MUSIC IN THE THEATRE

Tonal Talent Among the Stage Folk—Acting Personages Who Sing and Play

Interviews by Claire Ross

## Frances Starr a Singer

When I arrived at the Belasco Theatre to see Frances Starr she was rehearsing her new play, "Over the Hills," and I was compelled to wait in a small ante room. Even an ante room in the Belasco Theatre is artistic. This one is filled with relics of the actors and actresses of the gen-



Photo, Charlotte Fairchild, N. Y.  
FRANCES STARR,  
Charming and gifted actress.

eration that has just passed. On a Louis XVI table is a very heavy hammered brass plate used by Lawrence Barret in France and an Oriental reading lamp that had belonged to Edwin Booth.

A very heavy signet ring with inscription inside given to Mr. Belasco by Adelaide Neilson—I must confess it reminded me of a tombstone—and big steel shoe buckles which had belonged to Edmund Kean are framed very charmingly. Next to this frame Mr. Belasco has hung a cumbersome steel sword carried by Booth as Brutus. There are pictures also of Mary Doelin, Booth's first wife, and also of his second wife and only child.

I was absorbed in these treasures and some theatre programs of the days of Leslie Carter in "Zaza" and "Du Barry," when Miss Starr came in. This actress appeared so weary from what had been an all day and almost all night rehearsal that I felt brutal about asking her questions, but she assured me that "it would be a real pleasure."

"You see," she said, "I love to talk about music because it's like talking about my work. They go hand in hand. To be successful on the stage a sense of rhythm is indispensable. You must speak rhythmically. One word too much is like a note that is superfluous."

"I always take singing lessons. In fact, I never stop; it helps me emotionally besides being indispensable for diction, correct breathing, placing of the voice and helping me to master the languages. As a mere child I had expected to be a musician. My prospects were changed by my father's death, but I didn't give up the plan. At fourteen I went into a theatrical stock company with the idea of earning enough money to educate myself musically."

"In other words," I interjected, somewhat facetiously, "the tail wagged the dog and even if the musical world missed an artist the stage gained a great actress."

## Goes Much to Concerts

"You flatter me," said Miss Starr with an amused smile. "I don't regret those early ambitions and my sense of appreciation has always remained. I simply couldn't live without two or three concerts a week. This winter I wasn't acting and so I had a great time

hearing all the music I wanted. I was lucky that my vacation year and the arrival of Galli-Curci and Heifetz coincided. Galli-Curci reminds me of a beautiful little spirit with a perfect voice and she is a real actress. As for the boy Heifetz, I'm sure he received his inspiration from the gods. It seems as if his personality has nothing to do with his playing. His instrument is something detached. He hasn't a single pose or affectation."

"Of course I didn't confine my music going to concerts, but also went to the Opera. You know I don't see how the people at the Opera can keep from acting. Where we have comparatively bare walls and silence, they have elaborate scenic effects, a magnificent orchestra and an ever present director to carry them along. Music and acting are so united. I was more convinced of this than ever this winter when on several occasions I recited 'Carry On' with Mr. Damrosch and his orchestra. It was one of the finest experiences of my career and now I'll never rest until I can find a play with music, not insipid incidental music, but where the text and the music are one."

"The exaltation of the Greek drama lends itself to such a thing. I'd like to recite, that is if they won't let me conduct the orchestra. To have that baton in your hand and guide the men, to have the musical vibrations respond to your every wish, must be—"

"Second act, Miss Starr," yelled a little hall boy in anything but melodious tones. The spell was broken and Miss Starr left me to join her company in rehearsing what will probably be one of next season's biggest successes—and all because at fourteen she joined a stock company to make enough money to educate herself musically."

## Ina Claire Acts Rhythmically

While I chatted with her, Ina Claire was making up for "Polly With a Past." Her elaborate preparations seemed unnecessary, for nature has endowed Miss Claire with unusual good looks. Still I was fascinated as she turned her mouth into a cupid's bow and first greased and then pinked her complexion, even her ears. All the time she talked to me in the most animated manner, for Ina Claire is a very lively, "peppy" young person.

"You know," she confided, "if I could only sing I'd be a great actress. With music it must be child's play; still the only great operatic actress I've ever seen is Mary Garden. She makes you think she can do everything. She dominates the music and vibrates with it. She makes a face like the high note that the orchestra is playing and you are thrilled. I heard her in two acts of 'Louise' and nothing has ever stirred me more. She is like Nijinsky: no sex, or rather all sex, and every shade and color."

"To me, Mary Garden expresses more than Galli-Curci, for she is more versatile. Galli-Curci is lovely and celestial like something that has come from the clouds; but, after all, the clouds are only one place."

"You apparently like infinite variety," I said. Of that I was sure, but I wanted to draw Miss Claire out. (The result was satisfactory.)

"You're quite right there. I want to develop all the faculties. I don't expect any one to take me too seriously for ten years; then I want to do something big. I want to try everything and keep reaching out bit by bit. I have always longed to do big things. That's why I gave imitations. You see, at fourteen they naturally wouldn't give me important parts, so I decided to imitate the people who did have them."



Photo, Maurice Goldberg.  
ALLA NAZIMOVA,  
Who appeared in a series of Ibsen plays at the Plymouth Theatre, under the direction of Arthur Hopkins.

"One of my imitations was of Harry Lauder, and by miming his deep, rasping voice I thickened my vocal chords, and though I've studied music and know harmony, I can't overcome my faults, which are physical. I have the power of criticism and I visualize things. I always take the point of view of the audience."



Photo, Abbe.  
LENORE ULRIC,  
In the title role of David Belasco's production of  
'Tiger Rose,' at the Lyceum Theatre.

"Mr. Belasco invariably uses musical terms in stage directing. He refers to the tempo of a comedy and says 'the music of this piece goes so and so.' I, too, always feel the 'tempo' and could take the script of 'Polly With a Past' and analyze it as a piece of music; this should be diminuendo, this is crescendo, this is the climax, here is the pause. The great trouble is that you may be doing a scene with some one who isn't in the same tempo that you are. Then, also, the harmony often goes wrong. If the man playing opposite me doesn't feel the same beat, we lose the rhythm and later the key."

I commented: "That is perceptible probably only to your trained ear. The public in general hasn't become educated up to such a degree."

"It's only a question of time when the public ear will be more keen. The movies are doing a great deal to awaken the public musically. They are forcing music upon the people. Crowds go to see the pictures, but unconsciously become interested in the accompanying music. The music has become so popular that big New York houses like the Strand and Rialto and Rivoli are giving straight concerts. Stop in at that theatre any afternoon at their two o'clock concerts and see the crowds."

"I wish that these pictures would also awaken the imagination of the people, but, on the contrary, they preclude thinking. It isn't necessary to use your brains when you go to a picture show. The directors have done your reasoning for you. The American people are used to the results without the thrill of experience. The war will awaken many faculties that we now lack and will bring out great creative genius. The middle part of our human scale, the heart section, will be developed."

"Our human scale," I repeated, "please tell me just what you mean by that."

## Miss Claire's New Scale

"The harmony in life. Each note in the scale represents different characteristics. The deep notes in my mind mean the physical part of us. The middle register, as I have already said, is the heart element, and above are the highest faculties, the soul, the mind, sweetness of perception and all the big qualities which must guide those lower in the scale. Of course we must try to de-



velon all sides of our makeup. Every note should be rounded out to make us complete."

"That's new, to put one's philosophy of life into musical terms," I said, with the thought that Ina Claire has a degree of depth unsuspected by those who have seen her in "The Follies," "The Quaker Girl," and recently as the scintillating star of "Polly of the Past."

"Yes," acknowledged Miss Claire, "I not only think in musical terms, but if you promise not to be too amused I'll tell you that I even do my daily exercises to music. I put on a good lively record and I get so interested in it that I forget that I'm exercising. Music has such an effect on me that they used to awaken me with a Victrola, because then I was sure to be good natured."

"If you are trying to make me think you ever are ill natured," I protested, "you are wasting your time, for of that I can't be convinced."

"Great heavens, no," exclaimed vivacious Miss Claire, "I'm always happy, and I'm going to reach my climax some day by doing some sort of a fantastic play with a musical accompaniment. Something on the type of 'Pelleas and Melisande,' where the music tells the story."

"You're going to have a rival," I warned, "for Miss Starr has just expressed a similar ambition."

"Isn't that splendid," approved Miss Claire. "The more of that sort of thing that is done the more our art will be elevated. In this respect, Margaret Anglin has accomplished wonders. She combines all arts. She knows Greek drama and the way it should be set to music. Yes, I hope I'm going to do big things when my experimental years are over. But tell me, what are your ambitions?"

To this I replied at length, but not modestly. One of them is to write a play with music in which Miss Claire is to be the star.

#### Lenore Ulric Longs to Play and Sing

I called on Lenore Ulric at the Lyceum Theatre one evening shortly before a performance of "Tiger Rose," which has been thrilling New York all winter and which from the looks of things will be with us for some time to come. One of the big reasons for the success of this well produced melodrama is the charm of Miss Ulric, its young star. I had heard that she was a great lover of music as of all the other beautiful things in life and was annoyed at the particular stage door man who kept me waiting until my credentials had been carefully examined.

I was finally admitted to Miss Ulric's dressing room where she made a most alluring picture. She had on a graceful lavender negligée and her hair was bound up in Turkish fashion with a heavy lavender silk turban. She has snappy black eyes and altogether presents one of the most fascinating figures imaginable.

The charming little dressing room was an appropriate background. She sat before a dainty dressing table appointed with ivory which formed a strong contrast to two tall black candlesticks. These sticks were almost directly in front of two wonderful pictures of Mr. Belasco, Miss Ulric's director and one of America's master stage producers. At the side of this dainty table was a shelf filled



Photo, Charlotte Fairchild, N. Y.

INA CLAIRE,

In the leading and title role of David Belasco's dramatic production, "Polly With a Past," a comedy by George Middleton and Guy Bolton, at the Belasco Theatre.

with Chinese dolls, kewpies and a managerie of toy animals. It was all quite atmospheric and I was eager to hear what the interviewed would have to say.

Her views and temperament were just what might have been expected. She explained: "I adore music and isn't it pathetic I can't play. Not that I haven't tried for I've taken all kinds of piano lessons. I don't seem to be able to understand the technical side. I think I'm too impatient. I don't want to learn five finger exercises, but to sit down and play a concerto. I've sat at a piano and tried to play without knowing the basic principles. Something inside of me seems to be compelling me but of course nothing results, except a lot of discords. I try to sing without knowing how. I put a record on the Victrola and burst into song. Next fall I'm going to take vocal lessons and make myself sing arpeggios as part of my daily task. I'm determined to learn."

(Continued on page 18.)

# Mme. Frances Alda

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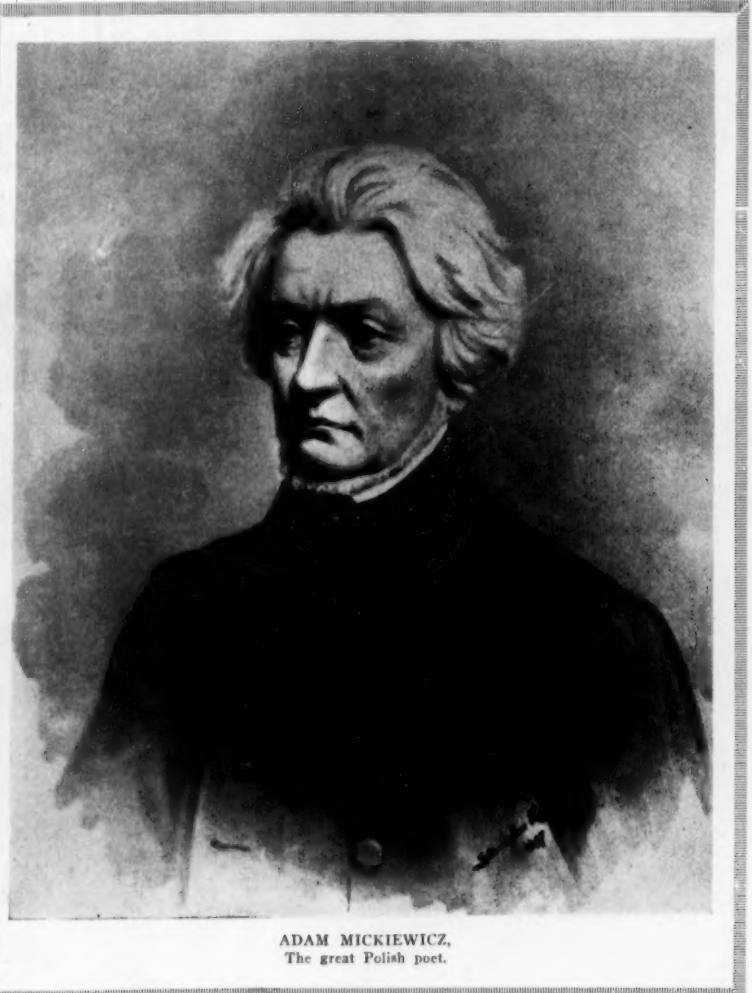
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## CHOPIN AND MICKIEWICZ—POETS OF POLAND



FREDERICK CHOPIN,  
From a painting by Maleszewski.



ADAM MICKIEWICZ,  
The great Polish poet.

While attending the celebration of the Fall of the Bastille recently in Madison Square Garden, and hearing the wonderful address given by Mr. Paderewski, by far the most inspiring of the evening, Augusta Cottlow was reminded of her first visit to Warsaw, when she was just emerging from her prodigy years and had the inestimable privilege of witnessing Paderewski's return into the musical life of his beloved Poland. She was present at the first recital he gave in his native land since he had become the idol of the musical world. She describes the enthusiasm on that occasion, enthusiasm such as could only be found among the warm-hearted, impulsive Poles.

That they were also generous to foreigners in their enthusiasm was evinced by the tremendous success which Miss Cottlow won at that time, when she made her first appearance at one of the Philharmonic concerts, a success which resulted in a return engagement a month later under the baton of their well-known conductor, Moskowski.

Miss Cottlow's last appearance in Warsaw was in 1914, before the outbreak of the war, when, by special request, she played the MacDowell second concerto with the Philharmonic Orchestra; and the ovation which the American pianist and the American concerto received left no doubt

as to the love and admiration which the Poles feel for America. Thirteen hearty recalls testified to their appreciation of the great American composer.

During her first visit to Warsaw, a Polish lady who had admired Miss Cottlow's Chopin playing, presented her with the picture of the great tone poet, reproduced in this article. As far as Miss Cottlow knows, there are only three copies of this portrait, which she brought from Warsaw, in this country. It was difficult even at that time to procure these few copies, as the picture was out of print.

The painter Maleszewski has somewhat idealized the face, but the fine eyes and sensitive nose and mouth are truly Chopin. The people of Warsaw are very fond of this particular picture of their beloved Chopin.

The other interesting picture accompanying this article, also in the possession of Miss Cottlow, is that of Adam Mickiewicz, conceded to be the greatest of all Slav poets, who was to Poland what Homer was to Greece and Dante to Italy. He was contemporary with Chopin, born in Poland December 24, 1798, and died in Constantinople in 1855. His childhood was passed amidst stirring scenes which left a deep impression and created such revolution-

ary sentiments, that in 1824 he left his native land never to return, having been arrested in a student demonstration and sent to Petrograd where he received an enthusiastic reception from the leading men of the day.

In 1829 he left Russia and never again set foot on Slav soil. During his residence in Italy, it will be interesting to Americans to know that he and James Fenimore Cooper, our great writer of Indian stories, became fast friends.

It was also while in Italy that he fell in love with the daughter of a Polish magnate, but her father's refusal to sanction the marriage saddened his entire life. The outcome of this sorrow was the most perfect work of the poet, *Pan Tadeusz*, which is considered the culminating point of Polish poetry, the gem of all Slav literature. From Rome he went to Paris, where the greatest honors were accorded him. In 1834 he married the daughter of the famous Polish painter Scymonowski, not a marriage of love, although not an unhappy one.

Chopin was one of Mickiewicz's most devoted admirers, his four ballades, which are pure program music, having been written to portray in music four of Mickiewicz's poems.

### THE WEEK AT RAVINIA

Ravinia Park, Ill., August 3, 1918.

Another 6,000 music lovers jammed Ravinia pavilion on Saturday night, when, for the first time here, Claudia Muzio essayed the role of Mimi in Puccini's *"La Bohème"*. Much has been written in years gone by, as well as recently, concerning singers of the past, who could appear equally well in dramatic and lyric roles and comments made that singers of the present generation were specializing in one branch of their art. Miss Muzio has rebuked the last statement since the beginning of the season at Ravinia, where she has been heard both in lyric and dramatic roles, and it would not be surprising to hear her before the close of the season in a coloratura part, as no doubt, judging from the manner she sang Marguerite in *"Faust"*, she would be quite at home as Rosina in *"The Barber"*. Her Mimi was not only youthful, sympathetic and original, but vocally it was admirable from all aspects. Her singing of the *"Mi chiamano Mimi"* was some of the best singing heard in these surroundings in a long while—such singing is well worth copying and vocal students would get much material for thought and improvement by journeying to Ravinia whenever Miss Muzio is billed. She has always a message to deliver, not only to the high-brows of the musical world, but to the layman and young student as well. She scored, as ever, a personal hit, and as Manager Eckstein told the writer, this singer is in a class by herself, not only at Ravinia, but everywhere else. Ruth Miller made her debut as Musette. Inasmuch as the second act was omitted, the young soprano's opportunities to display her vocal ability were narrowed to a few notes in the quartet of the third act and participation in the dialogue of the last one, yet it was sufficient to prognosticate a successful season here for Miss Miller. She dressed the part uncommonly well, looked the Parisian grisette to perfection and acted with great vivacity and acumen.

Morgan Kingston lavished profusely his gorgeous high

tones. Rodolfo ranks among his best roles. He shared in the honors of the night. Marcello was entrusted to Millo Picco, who finds in the part much to his liking and he, too, scored heavily. Leon Rother was a sonorous Coline, D'Angelo a joyful Schaunard, and Francesco Daddi an inimitable Benoit.

The orchestra under the efficient baton of Gennaro Papi gave of its best and played the score with great virtuosity. Altogether a very successful production.

On Sunday the regular symphony concert was given in the afternoon and in the evening *"Lakme"* served for the farewell of Mabel Garrison, who appeared in the title role. Monday evening Richard Hageman conducted a symphony concert, at which the concertmaster of the orchestra was the soloist. *"Faust"* was repeated on Tuesday evening, with the same cast heard previously.

### "Traviata," Wednesday, July 31

Lucy Gates appeared for the first time in this part of the country as Violetta in Verdi's *"Traviata"* on Wednesday night, July 31. Miss Gates from the first won the full approval of the audience, not only through the sheer beauty of her voice, astonishing mastery of the difficult art of singing and wonderful pyrotechnics, but also through her youthful, graceful and attractive personality. Much has been written elsewhere concerning this singer and the praise that she has won is fully justified. The *"Ah fors e lui"* gave ample opportunity to judge the artist and if only for the superb rendition given the aria, the newcomer should be entitled to a high place among the young stellar singers of the day. Yet Miss Gates sang as well, the other less popular music written for the part, and she acquitted herself with distinction in the *"E strano,"* which was effectively rendered. The newcomer was warmly received and recalled many times and was presented over the footlights with several floral tributes. Orville Harold, at his best, sang delightfully the music allotted Al-

fredo. A special mention also is in order for Millo Picco, who gave distinction to Germont, Sr. Papi, as usual, conducted with verve and precision and he and his orchestra gave a splendid account of themselves.

On Thursday evening, August 1, *"La Bohème"* was repeated with the same artists heard last Saturday night. Friday afternoon a student-artist concert was given and in the evening another concert was offered with Sophie Braslau as soloist. Both programs were directed by that excellent master of the baton, Richard Hagemann.

R. D.

### Schumann-Heink's Gardener Murdered

William Besthorn, gardener at Mme. Schumann-Heink's home at Grossmont, California, was murdered last week by some person unknown. The murderer buried his victim in the garden, and the body is said to have been discovered through the murdered man's dog attempting to dig it up.

Besthorn was of German birth, though it is stated he had taken out naturalization papers. A dispatch to the New York Times suggests robbery as the motive, as the murdered man was said to have had considerable money in his possession, having withdrawn his savings from the bank when America declared war in the fear that German-owned gold would be confiscated.

### Florence Bodinoff in Canada

Florence Bodinoff, the Danish soprano, is at present filling a Chautauqua tour of ten special dates in Canada. With her are two young assisting artists. One is Willard Osborne, violinist and a pupil of Professor Auer, who accompanied Miss Bodinoff on her spring tour, and who is an artist of great promise. The other is Herbert Elwell, pianist, whose light opera was produced at the University of Minnesota.



## MANA ZUCCA—"ONE OF AMERICA'S MOST TALENTED COMPOSERS"

"Mana Zucca is one of the luckiest girls I know!" exclaimed one who had been a fellow student the same time Miss Zucca was working with Alexander Lambert.

"No, I shouldn't call her lucky, exactly," was the reply of a well known conductor, "but just plain talented! In my opinion—and that of not a few others—Mana Zucca is undoubtedly one of America's most talented composers!" And the writer agrees with the conductor. Still in the early twenties, this charming young woman has written more compositions—real worthy ones—for piano, violin, voice and orchestra than one would attribute to one so young. As some other person expressed it, "Her works reveal thorough understanding of form and technic and a decided melodic gift."

Mana Zucca's compositions have been published by G. Schirmer, of New York, and the Boston Music Company, of Boston.

A list of Schirmer publications includes:

### SONGS

A Child's Day in Song  
At Taper-Time  
A Whispering Evening  
If Flowers Could Speak  
Leaves  
Le petit papillon  
Love's Adoration  
Morning  
Mother, Dear  
Speak to Me  
Tendres Aveux (duet)  
Two Little Stars  
What Is a Kiss?

### PIANO

Capriccio  
Etude d'hommage  
Fugato humoresque ("Dixie")  
La Coquette  
Moment Oriental  
Moment Triste  
Polish Caprice  
Pretty Thoughts  
Scène de ballet  
Sunbeams  
Valse brillante  
Novelette (violin or cello and piano)

The works published by the Boston Music Company are:

### SONGS

Behold, 'Tis Dawn  
Eve and a Glowing West  
Fairest of All  
First Love  
Love's Coming  
Persian Song  
Rose Marie  
Tear Drops  
Tell Me if This Be True  
When the Day Has Flown

### PIANO

Poème Héroïque (violin and piano)  
Paraphrase on a Chopin Etude  
Wistaria Frolic

New compositions to be issued by the Boston Music Company include:

Ballad and Caprice for violin or cello and piano  
French Song Cycle  
In Youngsterland (14 children's songs)  
Spring Came with You  
Ten Easy Piano Pieces (1st, 2d and 3d grade)

The new publications to be issued by Schirmer are:

Fourteen Easy Piano Pieces (1st, 2d and 3d grade)  
Twelve New Children's Songs (a Child's Night in Song)

Mana Zucca's compositions have not only enjoyed success as sung and played by the most prominent artists in the United States, but have also gained favorable recognition in South America, Central America and in many parts of Europe as well. During the coming season several of her things will be played by the New York Philharmonic Orchestra, Rochester Orchestra, and by other leading orchestras. She will again give a composition recital, assisted by well known artists, at Aeolian Hall, New York, early in the season, at which a number of new works will be introduced.

Among the artists who are singing Mana Zucca's songs are Frances Alda, Florence Easton, Eva Didur, Johanna Gadske, Amelita Galli-Curci, Alma Gluck, Christine Langenhan, Giuseppe de Luca, Florence Macbeth, Giovanni Martino, Leon Rothier, Andres de Seguro and Vernon Stiles. Miss Zucca's orchestral works have had successful hearings with the New York Philharmonic, the Cincinnati (Oscar Spireanu, conductor), Russian and San Francisco symphony orchestras.

The foregoing will give some clear idea of just what has been accomplished by the young composer. Without a doubt, much of this early recognition is due to the fact that Miss Zucca is an incessant worker and her own most severe critic. Although a prolific writer, she is a meritorious one and her compositions worthy of the highest commendation.

Her musical talent showed itself at the age of eight, when she created a sensation by appearing as piano soloist with the New York Symphony Orchestra, Walter Damrosch conducting. Her number was the Beethoven concerto. Three years later she made a concert tour of this country. A piano pupil of Alexander Lambert in the United States, and of Godowsky and Busoni, she studied composition and orchestration in Europe with Max Vogrich and Herman Spielter. Mana Zucca later toured Russia, Germany, France, Holland and England as a pianist, and aroused much enthusiasm with the playing of her own compositions. She was also heard in joint recitals with Joan Manén, the Spanish violinist.

In creating any composition Mana Zucca has but one concern, that its melody shall be spontaneous and well fashioned, without striving after the exotic. Her works, moreover, prove that she has more than accomplished what she set out to do.



JOSEPH BONNET

Seems to be as capable at driving a car as he is at demonstrating a new organ.

### Phillip Gordon Joins Navy

Phillip Gordon, the brilliant pianist, who has been on tour for the past two seasons with Mischa Elman, is the latest artist to volunteer his services for his country. He will play in the band at Pelham Bay, under Bandmaster Stark. Mr. Gordon is recognized in the musical world as an artist of exceptional ability.

### Artists Sought for Pelham Bay

Max Jacobs, a conductor of New York, continues to be active in musical war work. He now has charge of arranging the Wednesday evening concerts at the isolation camp at Pelham Bay, and any artists who desire to appear at any of these affairs should address Mr. Jacobs, care of The Isolation Camp Band, Pelham Bay, N. Y.

### Gifts for Dagmar Rybner

Dagmar Rybner, daughter of Cornelius Rybner, of the department of music at Columbia, has received from the officers of l'Union des Arts, in recognition of her concerts for its funds, two war souvenirs in the form of bracelets, one made of a French 75-millimeter gun shell, and one of fragments of a Zeppelin.

# SEASON 1918-19 ANNOUNCING THE 2ND NEW YORK ENGAGEMENT

OF

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THE

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## WHAT'S IN A NAME?

### Composers and Performers, Take Note

By DENISON FISH

Have you ever stopped to consider how much difference the name of a musical composition makes? If you have had long experience in making programs and watching the reaction of audiences to them, you must surely have noticed that with new or little known compositions, the name may either arouse the interest of your audience or leave them in a perfectly neutral frame of mind, so that they will be affected only by the beauty of the music or the depth of its interpretations. Also, when your concert of twelve or sixteen numbers is over, you have found that the name of a composition may help your audience to carry away a memory of it, or may help to erase the memory from the minds of the majority.

Commencing with the hypothesis that every musician desires to have his music appeal to every member of his audience if possible, the names of musical compositions may be divided into two distinct classes—those that appeal to the imagination and those which do not. Of course there are many titles which lie in "no man's land," that is, they may have a slight appeal to the imagination of a few—such titles as "Reverie," "Melody," "Nocturne," for instance. But for practical purposes we must class these titles among those which do not appeal to the imagination. They are too indefinite. A "reverie" may be on any subject, and the name carries an implication of indefiniteness. "Nocturne" means "Night-piece," but so many nocturnes have been written that at the most the name merely puts the composition into a general class, which many scholarly musicians would find it difficult to describe.

#### Advantage of Titles

No doubt many composers purposely choose titles which shall not appeal to the imagination. They desire to hold their works in the realm of so-called "absolute music." They wish to make an appeal to their audience directly through the ear. It is perhaps a high and laudable ambition, but it leaves out of consideration the common average person who holds no prepossession in favor of music for itself. If one is able to write so portentous a composition as the ninth symphony, certainly no title can do much to add to or detract from the work; but, gem as it is, how much wiser for MacDowell to have called "To a Wild Rose" what he did, than to have named it "Prelude in A."

#### Eye More Developed Than Ear

With the great majority of human beings the eye is a much more developed avenue to the brain than the ear. Most of us appreciate and make use of a nail on which

to hang our aural impressions. How many hearers have gone home from an evening of violin music carrying a more definite and lasting impression of Saint-Saëns' little morceau, "Le Cygne," from the "Carnival des Arimaux," than of half a dozen other concertos, preludes, melodies, minuets, impromptus, and the like? No doubt the simplicity and directness of the melody assist the listener, but if this is so, why should not the strength of the appeal to the imagination be in direct ratio to the magnitude of the work, and why should not our biggest violin works have more interesting names than "concerto?"

Absolute music will always appeal to the trained and educated musician. It needs no brief for him. But if it is true that musicians stand as high priests and missionaries of their sacred art, they should not neglect to use every legitimate means of spreading their gospel as far and wide as possible.

The name of the composer will often arouse the interest of musicians and of those who have a smattering of musical knowledge. Almost everybody has heard of Beethoven, knows that he is considered one of the world's greatest composers, and that he became deaf in later years. But suppose Paderewski were to say to an audience, "We will take a vote as to whether I shall play Beethoven's sonata, op. 27, No. 2, or the 'Moonlight' sonata," what would be the result? "A rose by any other name would smell as sweet" does not apply to musical compositions.

#### Food for the Mind to Feed On

The average hearer appreciates a definite program with his music. He likes food for his mind to feed on, while he is receiving the purely physical and emotional thrill of the sounds. This is the reason for the tremendous appeal of opera. The music is "about" something. It is attempting to describe places, things, persons, or states of mind. There are two other kinds of music which do not belong to this class. First, purely physical music which makes its final appeal to the senses. This includes dance music, music used for therapeutic purposes, pages here and there from opera when the clever composer, to rest his audience before a particularly trying scene, purposely inserts some purely physical music, and, I regret to say, some church music—in fact, almost all instrumental church music heard nowadays.

The other type of non-descriptive music is purely intellectual music, including most fugues, many sonatas, much chamber music. In this category, however, is not included all concertos and symphonies. Many such works are pure program music with the name omitted or undis-

covered. Sometimes a name or names are supplied later by some one other than the composer. Most of us have been acquainted with the titles supplied to Mendelssohn's "Songs Without Words." These titles have often been condemned by critics and superficial archeologists as spurious, but they are correct in principle, for they call attention to the fact that each song, while it may be without words, is not without thought or subject, and that each one has a subject—a definite subject—all its own. Mendelssohn may not have discovered or determined what these subjects were himself, or he may have withheld the names on purpose, with the aim of making listeners think, but it does not matter. The titles of compositions are never final; they are supposed to be in opera, but there will always be some one to turn the most ardent operatic love song into an "Ave Maria." Music is a subjective matter at best. To one born on the Wyoming prairie, who had never left his native State, a symphony entitled "The Sea" might mean something very different from what it would to a man who had crossed the Atlantic forty times in the month of February. The man from Wyoming would be justified in renaming the piece for himself; he might call it "Tornado," "Passion," "War." Music, as I have said before, is a subjective affair; each listener must perforce interpret what he hears in the light of his own past experience.

#### In Favor of Good Titles

This brings us almost back to where we started. If music depends on the individual interpretation of each hearer, one asks, "Why any titles?" When the musical millennium arrives and each man's musical finiteness is swallowed in infinity, titles will be superfluous, for every one will be able to speak and to understand the language of music; but today a title is for the purpose of stimulating the imagination. Some do not need a title, but let us have good, pictorial and imaginative titles for those who do.

Young composers will find choosing a title before they commence to work on a composition a tremendous aid to spontaneity and a help to forgetting the limitations of technique, or, rather, to rising through these confines to higher things; and, with the young and new composer, a telling name will help the acceptance of his compositions by the publisher and the sale of it to the public. In the same way, with young and new interpretative artists, a program well chosen in respect to titles will help him win his audiences, for after all the public is made up of just plain, ordinary, every-day folk, who like to be met at least half way and who have never entirely outgrown the time when they could be entertained best by something which begins, "Once upon a time there was a—"

#### Caruso's Saratoga Appearance

When Enrico Caruso sings at Saratoga Springs, N. Y., Saturday, August 17, he will give on his program aria from "Bohème," "L'Elisir D'Amore" and "Pagliacci." Mr. Caruso will be assisted by Salvatore Pucito, his accompanist, and two young American artists, Nina Morgana, soprano, and Mayo Wadler, violinist.

# FLORENCE EASTON

## Triumphant with the Festival Opera Company of Philadelphia

The following excerpts from the daily press unqualifiedly prove this



© Mishkin, N. Y.

Miss Easton sang the part (Mme. Butterfly) to perfection, and the technic of her acting was such as to carry out the character in quite a surprising fashion. Mr. MacLennan and Miss Easton, by superb vocal co-operation, made of the first act's concluding duet a thing of wondrous beauty. —Philadelphia Public Ledger.

#### FLORENCE EASTON AGAIN TRIUMPHS

IS GREATEST BUTTERFLY EVER HEARD IN THIS CITY

Miss Easton is the best Butterfly, both vocally and histrionically, ever heard in this city. It is unnecessary now to recount the superlative merits of this magnificent artist. It is enough to state that she was in perfect voice and that she sang at the conclusion of her opening aria the high D flat, which most exponents of the part usually omit. There were curtain calls almost without number, and between the acts the lobbies were filled with excited opera-goers who were lavish in praise of Miss Easton's artistry. It was the first time that she had sung the role locally and the delicate mannerisms of a Japanese woman were most subtly expressed. It was an ideal characterization. —Philadelphia Evening Telegraph.

Miss Easton's assumption of the role of Butterfly was even a revelation to those who have followed the recent work of this artist. It was the finest effort that the singer has yet given us, and still further makes emphatic the place to which she is entitled in the operatic field. It was in every way as convincing as any Butterfly that has been given to us in the past, and in freshness of tone and a fine sense of shading it would not be possible to recall any better effort. —Philadelphia Press.

Florence Easton, one of the most richly gifted dramatic sopranos of the period, was superbly effective as Leonora. She is one of the prime assets of this attractive "festival" company and easily dominated its interesting inaugural. —Philadelphia Public Ledger.

#### FLORENCE EASTON'S BRILLIANT AMERICAN DEBUT AS CIO-CIO-SAN

The always delectable music introducing Madame Butterfly in the first act of the opera was sung with a beauty and a perfection that were irresistible, and when Miss Easton gave voice to a brilliant "top note" ordinarily avoided by interpreters of the role, the audience was so enraptured that an ovation came for the singer. And then, as the opera progressed, Miss Easton, by the artistry of her enactment and the expressiveness and beauty of her singing added to the triumph of her achievement. She had many little touches of effective pantomime to lend to the worth of her portrayal, setting a standard to indicate her grasp of the role in every detail. —Philadelphia Record.

The glorious tones of Florence Easton were lent to the enrichment of the role of the unhappy captive princess, and, both vocally and histrionically, she triumphed. —Philadelphia Public Ledger.

The role of the captive Ethiopian girl has been sung here by many prima donnas of fame, and often with a high degree of vocal and dramatic effectiveness, but it may be said in all truthfulness that Florence Easton gives an interpretation of the part that bears comparison with any of them. Her Aida last evening in some respects was reminiscent of that of Emma Eames, who sang the role here many times. Visually it was of the same sort of loveliness that so greatly enhanced the portrayal of the American singer, while vocally it might be pronounced superior and dramatically even more impressive. Miss Easton has an imposing presence, her acting at all times is distinguished by ease, grace and expressiveness rare on the operatic stage, and her voice is a

soprano of power, richness and range equal to the most exacting roles. —Philadelphia Bulletin.

#### MISS EASTON DELIGHTS

Florence Easton approached her part with the abandon that has made virtually all her work here distinguished and memorable. She had indeed, as some one else has said, the faculty for "getting her teeth" into a character. She is never led by the practical necessities of a score or guided by any principle but the necessities of the character she is playing. —Philadelphia North American.

Miss Easton fairly dominated the performance by means of her commanding presence and splendid vocalism. Having won many honors the past season as one of the leading sopranos of the Metropolitan Company, Miss Easton seems able to give real distinction and artistic effectiveness to every role that she sings. Her voice is of clear, brilliant quality and dramatic power, and her acting at all times marked by intelligence and sincerity. She sang the familiar Verdi arias with authority and rare purity of intonation, while in the concerted numbers her voice rose to the demands of the most dramatic climax. —Philadelphia Bulletin.

Miss Easton has certainly arrived. With a beautiful voice of fine quality, ample volume and extensive range, which she uses with taste and skill, and with abilities as an actress which are really quite exceptional, she is a dramatic soprano who has no superiors and few equals on the stage today and her performance of "Aida," in its emotional power and musical eloquence, in its vitality, intensity and intelligence, was the very best that has been seen upon the local stage. —Philadelphia Enquirer.

Management: HAENSEL & JONES, Aeolian Hall, New York



### NEW WITHERSPOON STUDIOS TO OPEN ON SEPTEMBER 30

The Herbert Witherspoon studios have been moved to 44 West Eighty-sixth street, New York, and will open on September 30, the season extending through the middle of June, 1919. Mr. Witherspoon was obliged to take an entire house so that his assistants could be associated with him under the same roof. These will be Graham Reed, as chief assistant in voice; Jacques Coint, of the Paris Opera Comique, as instructor in acting; Vito Padula, instructor in Italian and Italian diction. Mme. Margel and Mme. De Ginsheim will be the French teachers. Edith Fish Griffing and Marion Sims are the accompanists, the former acting as assistant in voice and accompanist for students practicing and the latter as practice accompanist for the study of repertoire. Dr. Arthur Mees, Mr. Witherspoon and some one else, to be announced later, will give about twenty lectures and recitals free to the students. These lectures will include talks and demonstrations on diction, singing, style, phrasing, repertoire and program making, also on the art of singing with the orchestra.

The new house is situated in the block between Central Park West and Columbus avenue, and is convenient to all the lines of transportation.

Some of the Witherspoon artist-pupils now before the public are Florence Hinkle, Mabel Garrison, Lucy Gates, Merle Alcock, Lambert Murphy, Sue Harvard, Carl Formes, Amy Ellerman, Calvin Cox, Bechtel Alcock, James Price, Dicie Howell, Marie Zendt, Walter Green, John Quine, Marie Van Essen, Isabel Richardson, Tom McGrannahan, Ruth Ecton, Vernon Williams (son of the late Evan Williams), Louise Homer (daughter of Mme. Homer), Ruth Harris, Clifford Cairns, Margaret Keys, Elsa Duga, Helen Newitt, Emma Gilbert, Julia Heinrich, Bertha W. Swift, Edna Dunham Willard, Carl Lindgren, Graham Reed and Olive Kline.

Miss Garrison is now singing at the opera in Ravinia Park and has already had immense success in "Lucia," "Tales of Hoffman" and "Rigoletto." Miss Gates also sang at Ravinia the last of July.

Mr. Witherspoon has been teaching only five years, but the work accomplished has been remarkable. His assistant teacher, Graham Reed, has Mr. Witherspoon's utmost confidence and has been most carefully prepared in every branch of his work by the well known teacher and singer. The two accompanists have acted in that capacity for five years and have also had special training.

Mr. Padula is a well known Italian teacher and probably stands at the head of his profession in New York. Mr. Coint ranks today as one of the two or three great stage managers and teachers of acting. His experience fits him for producing the highest results. Foreigners desirous of studying voice can be taught in their own language—a feature of the Witherspoon work.

George Wedge will again be the instructor in theory and sight reading.

For those who are interested, Mr. Witherspoon is to establish class instruction, so that repertoire can be studied in ensemble, thereby giving opportunity for instruction in duet, trio, quartet and other forms that occur in oratorio and opera.

There will be five studios in use all the time, and they are to be called the Witherspoon Studios. Mr. Witherspoon being desirous of keeping the individuality of the name, is not aiming to establish a school. His whole desire is to make singers—really great ones—and not to dabble in any other part of musical education.



Photo, Bain News Service.  
THE NEW HOME OF THE WITHERSPOON STUDIOS.

Of the artists above named, Florence Hinkle has already been engaged for several of the leading societies

in the country; Mabel Garrison has been re-engaged at the Metropolitan Opera House. Lucy Gates, who has acquired considerable fame in replacing Galli-Curci several times on short notice, has been booked by her manager, Catherine Bamman, for an unusually heavy season. Carl Formes has been singing with the season of grand opera in Pittsburgh. Miss Van Essen, Miss Garrison, Lucy Gates, Carl Formes, John Quine and Walter Green, all have been engaged for the season of opera to be given by the Society of American Singers at the Park Theatre in New York, beginning September 30. Walter Green also sang at the Norfolk, Conn., festival in June with very marked success, and has been engaged by Daniel Mayer, the well known concert manager, as his leading baritone for next season.

Of the artists at the recent Cincinnati festival, five came from the Witherspoon studios, namely, Miss Hinkle, Miss Garrison, Mrs. Alcock, Mr. Formes and Lambert Murphy. Of the artists engaged for the great performance of the Bach "St. Matthew Passion" in Boston with the Boston Symphony Orchestra, four out of the five artists were from the Witherspoon studios, including Miss Hinkle, Mrs. Alcock, and Mr. Murphy, as well as Mr. Witherspoon himself. Carl Formes has been retained as the principal baritone with the Music League of America. Amy Ellerman and Calvin Cox have been contracted for by Antonia Sawyer, the well known concert manager. Helen Newitt has been taken by Kingsbury Foster as his leading soprano for next season, and will take part in the performances of the "Secret of Susanne," which Mr. Foster will give during the coming season, both in New York and on the road. Sue Harvard is under the management of Haensel & Jones, and has already been booked for an extensive season and is now being prepared by Mr. Witherspoon for her New York recital in October. Marie Zendt, of Chicago, is one of the leading church singers of that city and is rapidly forging to the front in her concert appearances. Lambert Murphy has attained an enviable position in the musical world and is recognized today as one of America's leading concert tenors. He is under the management of the Wolfsohn Musical Bureau.

Dicie Howell has had a splendid season and is well booked for 1918-19. She probably will sing with the Opera Comique at the Park Theatre in October.

Mr. Witherspoon predicts a great future for this young and talented singer.

Mr. Witherspoon's session this summer at the Chicago Musical College was a very great success, as his days were entirely filled. In spite of the fact that the fee was \$30 per hour, the pupils came in large numbers.

### The Busy Beardsleys

Miltonella Beardsley and her daughter, Constance Beardsley-Eldredge, the pianist, have played for many war charities, camps, etc., including the Welfare Association, the U. S. Naval Auxiliary, the Naval Reserve and others. A fortnight ago they played for the soldiers at Camp Mills, Mineola, Long Island, and are expected again in the autumn.

# FRANCIS MACLENNAN

## Scores with the Festival Opera Company of Philadelphia

### SOME PRESS OPINIONS:

Mr. MacLennan's gracefully used tenor is well suited to the measures of the socially ungrateful role, and he and Miss Easton, by superb vocal co-operation, made of the first act's concluding duet a thing of wondrous beauty.—*Philadelphia Public Ledger*.

#### MACLENNAN SHARES IN HONORS

Francis MacLennan was the Pinkerton. He also sang the role for the first time here and his artistic co-operation with Miss Easton was productive of a musical and histrionic complement. Mr. MacLennan's voice rang out resonantly and he shared in the honors of the evening.—*Philadelphia Evening Telegraph*.

Francis MacLennan was heard as the B. F. Pinkerton. MacLennan has thorough familiarity with the role, and he was important in contributing to the excellence of the presentation.—*Philadelphia Record*.

In the role of Pinkerton, Francis MacLennan also did superior work. Patrons of these performances are gaining a firm belief that this singer brings intelligence to everything he does.—*Philadelphia North American*.

Francis MacLennan's Turiddu was a full-blooded creation.—*Philadelphia North American*.

The success was shared by Francis MacLennan, who was heard here some years ago in the English production of "Parsifal" and who has been tremendously successful in Europe, and before the war, in Germany especially. MacLennan has a fine stage presence and he is an able actor with a voice that was used with dramatic fervor.—*Philadelphia Record*.

Mr. MacLennan's Pinkerton was a well-toned and well-conceived impersonation of the American lieutenant. It was characterized by a freshness of voice and spirit in action that seemed perfectly to fit the role.—*Philadelphia Press*.

Francis MacLennan sang the faithless, philandering Turiddu with suave clarity of tone.—*Philadelphia Public Ledger*.

Francis MacLennan characterized the American naval lieutenant sincerely, not "operatically," and was easily equal to the vocal demands of this rather ungracious role.—*Philadelphia Public Ledger*.

The Pinkerton of Mr. MacLennan is a notable achievement, of fine presence, ease and naturalness of manner, while few tenors heard here in the part have sung the music so satisfactorily. The delivery of the impassioned "Night of Rapture" duet, which closes the first act, was something for every hearer to remember, so beautifully was it done by Miss Easton and Mr. MacLennan.—*Philadelphia Bulletin*.

Equally meritorious was the Turiddu of Francis MacLennan. This fine tenor, with a handsome presence and rare intelligence as an actor, singing with a fluency of tone that matched the soprano, their duet being an admirable achievement on the part of both.—*Philadelphia Bulletin*.

In the three operas sung yesterday all of the leading stars of the company, with the exception of Riccardo Martin, were heard, and in justice to the efforts of the artists it is fair to them to say that no previous singers have been more satisfying in their respective roles. The most striking feature of yesterday's operas was the admirable work of Florence Easton and Francis MacLennan, as Santuzza and Turiddu in the Mascagni opera.—*Philadelphia Press*.



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Management: HAENSEL & JONES

Aeolian Hall, New York

## ARTHUR HACKETT'S NOTABLE RISE

How Chance Came to Him Unexpectedly, and He Made of It an Opportunity to Swift Success

Chance plays as great a part in the career of successful artists as it does in the lives of less distinguished people. Chance had much to do with the remarkable success of Arthur Hackett, the American tenor, who is now under the direction of C. A. Ellis. Hackett for several years had been a resident of Boston, where he sang in a church and accepted as many engagements throughout New England as came to him in the course of a season. Not being of a particularly aggressive nature, in fact, being extremely modest, his value was practically unknown.

In September, 1916, it was decided to give a short season of "Pop" concerts in Symphony Hall, Boston, with a part of the Boston Symphony Orchestra, under Joseph Pasternack as conductor, and it was planned to make these con-



ARTHUR HACKETT,  
Tenor.

certs largely operatic. There was no difficulty in getting three members of the quartet, a soprano, contralto and bass, but when it came to the engagement of a tenor, everything went awry. First one was engaged and then another, and something came up each time to prevent an appearance, until it was but two or three days before the concerts were to begin. Finally, some one suggested that young Arthur Hackett would answer. Charles A. Ellis, who was then the manager of the Boston Symphony Orchestra, had never heard Hackett sing, but one time was sufficient for his engagement. On the first night he stood revealed as a tenor of most unusual qualities, both in voice and musicianship, and his singing was quite the feature of the season.

As a direct result of his success in these concerts, Hackett was engaged at once to go with Geraldine Farrar on a short concert tour during the autumn, and he was likewise engaged to sing the very difficult tenor part in Liszt's "Faust" symphony, given four times in Boston and once in New York by the Boston Symphony Orchestra.

By this time Hackett had "arrived." He was in constant demand throughout the country, received an appointment at one of the best churches in New York, and had all the engagements he possibly could fill. During the past season he sang in a number of concerts with Mme. Melba, who took a great interest in him, and freely told her friends that she regarded Arthur Hackett as the equal of any tenor she had ever sung with. Naturally, when C. A. Ellis was arranging the tours of Miss Farrar, he engaged Mr. Hackett at once to go with her.

The Farrar tour last spring resulted in Arthur Hackett being re-engaged in many of the places in which he had appeared. Some of the engagements already booked for the coming season include his appearance at the Worcester festival; a Sunday concert at Symphony Hall, Boston; recitals in Boston; Manchester, N. H.; Davenport, Iowa; Omaha; Indianapolis; Galesburg, Springfield, Ill.; Chicago, with the Chicago Mendelssohn Club; Pittsburgh and Worcester in the Ellis concerts; Boston with the Handel and Haydn Society; Minneapolis and St. Paul with the Minneapolis Orchestra; Orlando, Fla., at the three day festival; Atlanta, Ga.; Peoria, Ill.; and Chicago, with the Apollo Club. Mr. Hackett will also sing three times with the Boston Symphony Orchestra. He is spending the summer in Alton, N. H., preparing for a very busy season.

## Portland's Ellison-White Conservatory

Almost simultaneous with the announcement of the inauguration of the Ellison-White Musical Bureau, with headquarters at Portland, Ore., and the tremendous organization that they are establishing in the western United States and western Canada, in connection with concert, operatic and festival work, came the announce-

ment that the Ellison-White office also is establishing a large conservatory of music in Portland with a view to meeting more adequately than has ever been attempted heretofore the needs of the northwestern territory for an up to date conservatory, properly equipped and manned in every department.

The managing director of the conservatory is William Robinson Boone, formerly of the Boone Conservatory of Music, and a highly respected musician and citizen of Portland. Mr. Boone has had very extensive experience in connection with musical work, being an accomplished organist and pianist, and having appeared in many public and private recitals in Portland, also in many cities in the East, including New York, Philadelphia and Newport.

As evidence of Mr. Boone's popularity with his fellow musicians in Portland, it may be stated that he has occupied the following positions during his residence there: President of the Musical Club, dean of the Oregon Guild of Organists, secretary of the Music Festival Association, and organist of the First Church of Christ, Scientist. Mr. Boone will have charge of the piano and organ departments of the conservatory. Among his faculty will be Winifred Forbes, violin; Paul Petri, vocal; Lillian Jeffreys Petri, piano; William H. Boyer, who will head a special department in the conservatory in connection with choral and sight singing, and Mrs. Sworth Newman-Craig, dramatic art.

Many other special features make the curriculum of the conservatory a very attractive one, and many applications from prospective students are already in the hands of Mr. Boone and his efficient secretary, Kathryn Corbin.

The school year will consist of forty weeks, comprising four terms of ten weeks each, beginning September 9, and it is possible that there will be a special summer session of six weeks each year.



ISABEL IRVING,

The soprano who achieved much success through her singing of Arthur A. Penn's "The Magic of Your Eyes" at the Columbia College concert on July 29. Miss Irving has a voice of lovely quality and she sang this number, as well as her others, most artistically.

## "The Napoleon of the Keyboard"

"If Leopold Godowsky were to be called the Napoleon of the keyboard," says the Vancouver Daily Province, "there would be many points of view from which the appropriateness of such an appellation could be defended, for like the famous Corsican, he is a great little man. He was born forty-eight years ago in Wilna, Russia, and if in stature he is not taller than Bonaparte, he is not so 'tubby' as that ambitious man when he approached Godowsky's age."

"But his physical makeup seems to be of the same sort, for his labors at the piano demand an energy and a concentration of bodily force such as enabled the conqueror of Europe to sit for twenty hours in the saddle when a big battle was on. It is this concealed ability of concentration that strikes the observer when Godowsky, without ostentation or pose, ascends the platform and approaches the instrument he has made his own. He is businesslike and alert, and he is too great for artistic tricks of manner. He does not look particularly like a musician, he might be a clever surgeon—he has that correlation of brain and hand that the surgeon requires. He has a full, clean-shaven face, and his dark hair, fine in texture as was Napoleon's, is neither smoothly barbed nor made a flowing feature of. These words of description may be pardoned when it is conceded that in a pianist we have to consider that most interesting human phenomenon, a body perfectly adapted to its task, so that intellect is able to take full advantage of its physical medium."

"Godowsky has a full sized brain, and his nervous energy seems to be compressed and enormous. His small, marvelous hands perform feats that look miraculous even to the uninitiated. Add to this that something like inspiration seems to flow from his fingers, and you have the outfit of an extraordinary performer."

## COMING SEASON OF THE AMERICAN SOCIETY OF SINGERS

Eight Weeks in New York, Beginning September 23—Repertoire and Artists

The plans of the American Society of Singers, William Wade Hinshaw, president, were announced in the MUSICAL COURIER several weeks ago as far as completed. The society has now perfected those plans and announces that its season at the Park Theatre, New York, will begin on September 23, instead of September 30, as first intended. The theatre has been taken for eight weeks, with a privilege of extension if the patronage warrants.

The artists engaged are Marguerita Sylva, Maggie Teyte, Lucy Gates, George Hamlin, Riccardo Martin, Herbert Witherspoon, Clarence Whitehill, Arthur Middleton, David Bispham, Kathleen Howard, Blanche de Costa, Inez Barbour, Orrin Bastedo, Carl Formes, Henri Scott, Julia Heinrich, Franklin Riker, Bianca Saroya, Josephine Jacoby, Dora de Phillippe, Helen Buchanan, Marie Kent, Sue Harvard, John Hand, Harvey Wilson, John Barnes Wells, Walter Greene and John Quine.

The repertoire for the first eight weeks includes "Tales of Hoffman," "Mignon," "Carmen," "La Navarraise," "Bianca," prize opera by Henry Hadley, "Daughter of the Regiment," "Chimes of Normandy," "Dragoons of Villars," "Thais," "Juggler of Notre Dame," "Seraglio" and "Mikado."

The musical directors engaged are Richard Hageman, Henry Hadley and Sam Franko. It is expected that Walter Damrosch will direct "Il Seraglio" and W. H. Humiston, "Phoebus and Pan."

The artistic director is Jacques Coint, formerly artistic director for Oscar Hammerstein at the Manhattan Opera.

All the artists are regularly under contract, but the season is run on a so called co-operative basis, a system which has been much in vogue in Italy since the war began. There are no salaries, but a stated division of profits, in case there are any.

## Albert Spalding a "Crackerjack"

It is indeed a great pleasure to hear from that truly great American violinist, Albert Spalding, who now is adjutant in the aviation section of the United States army. It appears that Lady Rodd, wife of the British Ambassador at Rome, arranged a concert for June 23 in aid of war funds, and the entire city seemed to be on hand to enjoy the affair, for none other than Albert Spalding was to appear. Many well known personages were present, among them Italian statesmen and Allied diplomats, as well as Roman aristocrats and soldiers of many nations. Mr. Spalding played with such passion that he held the audi-



ALBERT SPALDING, U.S.A.

ence spellbound. An American aviator, in answering the question of a British Tommy, said: "Yes, he belongs to America, and he's some crackerjack."

At the completion of the recital, Mr. Spalding said: "I practised just half an hour for this concert. There is no time for music. I can't do two things at once, and at this moment there is only one thing that matters. We must win the war and establish peace, and a just peace. That's all there is to it."

At the outbreak of the European war the famous violinist canceled his South American tour in order that he might prepare for enlistment in the army. There are several members of his immediate family fighting in France, and upon the suggestion being made that he comes from a warlike family, he replied: "No, we are a peaceful family, and that is why we are fighting today."

America sends its best wishes to this valiant violinist-aviator in Rome, and looks for the day when peace is declared "and the door to his violin is again unlocked."

# PABLO CASALS WORLD'S FOREMOST 'CELLIST

## Transcontinental Tour Season 1918-1919

Exclusive Management: USERA & CO.

10 East 43rd Street, New York



## LEOPOLD AUER PLAYS THE SOLO IN "HELDENLEBEN"

By Alexander Bloch

Here is a story Leopold Auer told over the teacups the other day. It loses half its charm in the retelling, but it is so amusing that I must send it to you anyway.

It seems that the good people of K— were divided in opinion on the merits of the modernists. Conductor B—, who had a large following, was a severe classicist, one of the holier-than-the-pope kind. His musical life was Bach, Beethoven and Brahms, occasionally varied by Brahms, Bach and Beethoven. Opposed to him were the liberals led by the conductor of a rival orchestra. The classical faction was against any sort of innovation. They fed the public on good, solid musical staples—nothing at all likely to cause mental indigestion. They strove to keep the taste of the people pure and undefiled. In spite of these praiseworthy intentions they found their audiences dwindling while the concerts of the rival organization, which presented many novelties, grew steadily in popularity. Finally things came to such a pass that the committee announced to conductor B— that while they respected his high ideals, policy demanded that he live up to his programs a bit. It was intimated there was a general impression that the real reason he banned the moderns was because he lacked the energy to study new scores.

Conductor B—'s ire was aroused. He would show them. He would outdo the moderns—he would be a futurist. The following week he announced a premiere of Richard Strauss' "Heldenleben." One can imagine the consternation in the camp of the enemy. There were agitated meetings and whispered consultations. It was suggested that the modern orchestra produce "Heldenleben" at an earlier date; but Conductor B— had been wise enough to secure the sole rights to "Heldenleben" for the town of K—.

In the meantime the rehearsals progressed. The premiere was awaited with the keenest interest; not a cloud was in the sky and the conductor looked forward to a glorious triumph. At this most opportune time the concertmaster announced with many regrets that because of a sudden indisposition he would be unable to take part in the performance.

Conductor B— saw himself forced to postpone his premiere, for the violin solo to "Heldenleben"—and thereby hangs our tale—is extremely difficult. The concertmaster had practised it diligently for three months, openly complaining of its intricacies and incomprehensibility, and the conductor would never have dreamed of entrusting it to a lesser violinist. However, he was most sympathetic to the concertmaster. A week or two later a second premiere was announced. It was awaited with the keenest interest; not a cloud was in the sky and the conductor again looked forward to a glorious triumph. Again at the last moment the concertmaster announced that because of a sudden indisposition he would unfortunately be unable to take part in the performance. The premiere was once more postponed, and joy reigned in the camp of the enemy. Conductor B— was still sympathetic, but perceptibly less so.

The third premiere was announced as a fitting finale to the concert season. Conductor B— had become quite sensitive on the subject. He scarcely let the concertmaster out of his sight and even suggested changes in diet which might improve his health. However, it was quite useless. In due time the concertmaster was again stricken with a sudden indisposition and announced with many regrets that he would unfortunately, etc., etc.

Conductor B— was beside himself with rage. He plainly intimated in a most unsympathetic manner that perhaps the illness was contracted through too constant association with members of the rival orchestra. However, the concertmaster continued indisposed, and without him there could be no "Heldenleben." The poor conductor was in the deepest despair; another postponement meant defeat and disgrace.

It is here that Professor Auer appears on the scene. He had been engaged to play the Brahms concerto at the K— festival, and to him as a friend of many years' standing the conductor turned in his misery. If Leopold Auer would consent to play the solo part in "Heldenleben" the situation would be saved and a great triumph assured. So he telegraphed at once: "Dear friend, save me. For the third time I have announced a premiere of 'Heldenleben'; for the third time my concertmaster is suddenly ill. There is no one to play the solo part. My reputation is at stake. All my enemies are waiting to make capital of the affair. Save me." Professor Auer's reply was short and to the point. "Meet me at the station with the score," he wired back. Whereupon the elated conductor decorated the town with six foot posters announcing that at the premiere of "Heldenleben" the solo part would be played by the renowned violin virtuoso, Leopold Auer. When the professor arrived the next evening he was met by the grateful conductor, who all but wept on his neck with joy and called him his savior. Auer politely hoped the concertmaster's illness was not serious, which innocent remark brought down on his head the whole story of the conductor's trouble. The recital lasted far into the night. When at last the professor extricated himself, it was much too late to think of practising. Early the following morning the public rehearsal was to be held.

Upon his arrival at the hall the first thing that met his gaze was one of the huge posters announcing his performance of the "Heldenleben" solo. "And I had never even had the score in my hand," said the professor. "All I knew from having heard it several times was that the part must be atrociously difficult, practically impossible to read. Still there was nothing to do; I had to help B— out. I told him to be sure and give me my entrances; for the rest I trusted to luck. Though luck has always been kind to me, the sight of the audience which filled the hall to overflowing gave me a decidedly uncomfortable sensation."

The rehearsal began. Auer's marvelous performance of the Brahms concerto heightened the already breathless interest in the fatal "Heldenleben" solo. The great moment arrived. As Auer took his seat at the first stand he was greeted with the wildest applause.

"How I did it," said the professor, "I do not know to this day. Of course, in the cantilene all was well, but in the passages! The first note or two was always right and possible the last one, but what was in between heaven only knows! I out-Straussed Strauss; nothing wilder or more original was ever played on the fiddle. At the close, feeling that my reputation in K— was lost, I prepared to slink off the stage. Imagine my amazement at being dragged by B— to the front and forced to bow my acknowledgment to the vociferous bravos of the audience. My friends crowded about, congratulating me. I accepted their praise graciously, as befitted one who had just finished a magnificent performance, but in my heart there was just one thought—the critics! The next morning, in fear and trembling, I looked at the papers and—I am not joking—this is the sort of thing that met my eye: 'Strauss Interpreted by a Master. Much has been written about the incomprehensibility of the violin solo in "Heldenleben." Yesterday's masterly performance has completely demonstrated the absurdity of such ideas. If Strauss has heretofore been unintelligible it was surely the fault of the performer. In the hands of a master it is the divinest music. In every measure Leopold Auer showed a sympathetic understanding of the composer's intention. Never before has there been heard in K— so clear and lucid an exposition of Strauss' genius. Under Auer's magic touch—'"

By this time we were all, including the professor, convulsed with laughter. "The next time I met Strauss," Auer said with a twinkle in his eye, "I told him I would never forgive him that solo. The idea of writing the part of 'the scolding woman' for the fiddle!"

How New York would enjoy listening to a repetition of that violinistic "stunt."

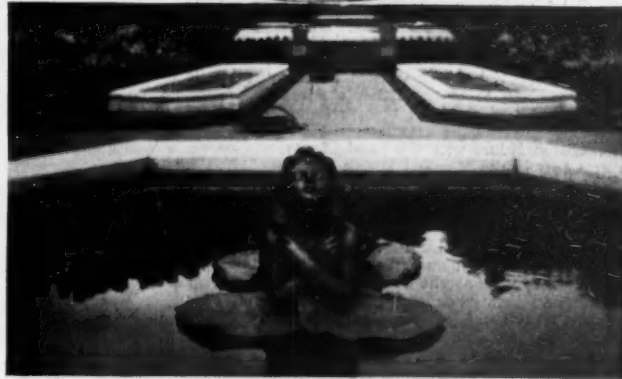
Anna Fitziu and de Segurola

to Give Joint Recitals

Anna Fitziu, leading American soprano of the Chicago Opera Association, and Andres de Segurola, bass-baritone of the Metropolitan Opera Company, are

going to make a joint concert tour followed by a musical sketch in costume.

They have already been booked for fifteen appearances on the Pacific Coast, opening in San Francisco on Sunday afternoon, October 13. They will also appear in Los Angeles, San Diego, Santa Barbara, Riverside, Berkeley, Oakland, Seattle, Tacoma, Portland, Vancouver, Victoria, Salt Lake City, Denver, Colorado Springs, Kansas City and elsewhere.



VERA BARSTOW'S VACATION.

This young violinist has been having a most enjoyable summer. The above snapshots were taken while she was the guest of Mrs. Charles Evans, of Beverly, Mass. The picture of the fountain gives some idea of the loveliness of Mrs. Evans' garden, and the other one shows Miss Barstow in another corner of the same garden. From Beverly, Miss Barstow went to St. Albans, Vt., which she describes as "a heavenly spot." At the present time she is touring the Adirondacks by motor and resting up for next season.

CABLE ADDRESS: "REGANPROP"

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42ND STREET  
AT BROADWAY  
New York

Thank you for Henry Hadley's song TO VICTORY,  
which you had the kindness to send me, calling my  
attention to it.

It is really an excellent marching song, thoroughly  
American in style and sentiment.

With my best regards, I am,

Sincerely yours

Emma Caruso

## BELGIAN ORCHESTRA DRAWS A FULL HOUSE IN LONDON

Three Queens and a Pair of Kings Present—Also Several Thousand Others—  
French Zouave Band Helps Celebrate Bastille Day—Thirty-six Thousand  
Took Musical Examinations This Year—Gerardy and Pachmann  
in English Capital

23 Oakley Street, Chelsea, S. W. 3.  
London, England, July 17, 1918.

My poor head is sponge-ifying after almost a solid twelvemonth of incessant work, so if I tell you no news in this letter, please don't blame me. So far as our musical activity is regarded, music has been incessant. We have never had so much of opera in London as in the last year and there has been no dearth of concerts.

In the last week or so we have had a real jollification, apart from the regular run of ordinary—very ordinary—concerts, in that we have been visited by the Premier Zouave Band which came to us to help us to celebrate France's Day. It was a brave day and a brave band. They played finely and they marched magnificently as I saw them march from Hyde Park along Piccadilly past my club. Ye gods! how we worked them, too. Here's a typical day. From 11 to 12:30 they assisted at Westminster (R. C.) Cathedral; from 1:30 to 2:30 they played in the fore court of Buckingham Palace, thence to luncheon at the Mansion House with the Lord Mayor, and concerts from 2:30 to 3 in the Mansion House yard, the Baltic Exchange at 3:30 and in Trafalgar Square from 5:30 to 7.

### A Belgian Soldier Orchestra

But this is only one of the bands. The other was a most wonderful organization of Belgians. It consisted of 119 professional Belgian musicians who, after fighting the good fight against the Boche of many days, became organized again into their primordial elements, as it were, reverted to type as orchestral players, and, at the bidding of their most gallant Queen, played for many months to cheer their compatriots still in the fighting lines. Over here they came to help us to celebrate Belgium's Day, and right royally they lent us their aid. The climax of their visit was the gigantic concert given in the Royal Albert Hall in presence of about 8,000 or 9,000 people including five crowned heads—King George and Queen Mary, King Albert of Belgium and his Queen, and Queen Alexandra. The playing was really magnificent. The band played quite a good program, chiefly of Belgian music, among which César Franck's symphony took pride of place; of this work I have never heard a performance so full of sheer beauty of tone and of phrasing.

### Jean Gerardy There

By the way, Jean Gerardy came over from France, where he is an interpreter in the Belgian army, by express com-

mand of his Queen, and very lovely was his performance of Boellmann's "Variations" for cello. You remember him when, as a lad, in velveteens and lace collar, he played with the monumental Ysaye! The Albert Hall presented a fine sight, and there was much splendid enthusiasm. Personally I was delighted with it all, because when Lord Curzon of Kedleston delivered his oration from the platform (and incidentally prevented Robert Radford from taking an encore) he announced that the King and Queen of the Belgians had literally flown to England for the concert and for our King and Queen's silver wedding celebration, and referred to America and the war, which reference provoked the most resounding applause of the afternoon.

### "Amazing Total" of New Musicians

While reading an evening journal tonight I came across a paragraph which said that at the annual meeting this very day of the Associated Board of the R. A. M. and R. C. M.—a board which will, apparently, examine in music anything or any one from the organ grinder to his monkey—the "home entries" for the exams, numbered what Sir Herbert Parry is reported to have described as the "amazing total" of 36,000! Great chief! isn't it really awful. What on earth is to happen to the other 35,995? They can't live by taking in each other's washing—it's impossible in war time. Seriously, though, is there not something very rotten in this preposterous over-examination business? If the examined provided even a few decent audiences one would not complain. But I am perfectly certain that our concert audiences nowadays are not so large as they were in the days of the old St. James' Hall "Pops." So what becomes of the passees of these associated and other numerous boards' examinations? I give it up. But I think a good deal, and though I am getting well into the sere and yellow of life, I still live in the fond hope of a revolution against the musical examination of any one who will pay the necessary fees!

### New Marches, Please

We are still pining—or at least I can guarantee that I am—for some of your American soul-stirring military marches of the real good Sousa type. The foreign bands I have mentioned above played magnificently on the march, but they played rubbish only equaled by that doled out by our Guards' Bands as they return to barracks from the Palace and elsewhere. It is the veriest rubbish and we yearn for something we can "carry home with us"—not of the life and drum order, but really substantial "Hands Across the Sea" kind of thing.

### "The Boatwain's Mate" Revived

Dr. Ethel Smyth's opera, "The Boatwain's Mate," which Beecham produced at the Shaftesbury Theatre a couple of years ago, met with a most successful revival last week at Drury Lane, Beecham conducting. His season, by the way, ends next week. It has been highly successful and deservedly so, and precisely how he has been able to do so well having regard to the times is one of the mysteries to be unraveled in the great hereafter, when, according to all accounts, there will be more time.

### Another Band Coming

As I write I hear of the approaching visit of yet another Belgian band, that of the Ninth Infantry Regiment, which regiment has been decorated by King Albert with the Order of Leopold for bravery during the last Boche push. This regiment also distinguished itself greatly at Liège and on the Yser.

### Pachmann in London

Old Pachmann has just arrived in England and will give one or two pianoforte recitals in London in the autumn and then make a provincial tour before returning to Paris.

ROBIN H. LEGGE.

### Matzenauer Engaged for "Virtuosi" Festivals

Margaret Matzenauer and Frank La Forge have been engaged by Ona B. Talbot for one of the three attractions comprising her great "Virtuosi" festivals to take place in Louisville on May 7 and in Indianapolis on May 3, 1919.



LOUIS BOURDON.

the young Montreal manager, who has been in New York for the last three weeks making arrangements for next season's course in Montreal. He announces that he will have many star attractions, the names of which will be published in the MUSICAL COURIER very shortly.

Mme. Matzenauer will furnish the program on Operatic Night, the other two concerts being designated as Orchestral Night and Choral Night.

### Notes from Grace Whistler Studio

Edna Hurd, the coloratura artist-pupil of Grace Whistler, sang on July 24 at Camp Crane, Allentown, Pa. She was assisted by Conrad Forsberg, and received special praise for her artistic rendition of the lovely waltz sung, "Moonlight and Starlight," by Hallett Gilberte. "The Last Rose of Summer" brought an ovation.

On the same day Marjorie Knight, another Whistler artist-pupil, sang for the wounded soldiers of Camp Upton. Her singing of "Vissi d'Arte," from "Tosca," and Fay Foster's "The Americans Come," brought several recalls. Amy Staab, still another exponent of the same teacher, has been engaged to sing for an entire week for the Y. M. C. A.

On the afternoon of July 25, Mme. Whistler entertained about twenty-five young people at her studio. Dancing and a song occasionally prevailed.

On August 6, Mme. Whistler left for a delightful motor trip to Albany, Lake George and the Catskills. Later she will spend a week in Asbury Park and another in the Berkshire Mountains. During this time she will stop off to sing for the soldiers.

### Grace Kerns to Stay in France

A cable message just received by Haensel & Jones, managers of Grace Kerns, the young American soprano, asks that Miss Kerns be released from her contract with them to allow her three additional months to sing for the boys at the front. Miss Kerns went to France in May, under Y. M. C. A. auspices, expecting to stay only the three summer months, but so great has been her success as a camp and trench entertainer that requests have come to Y. M. C. A. headquarters from all parts of the front asking that she be sent to sing for the boys at all these various points.

Haensel & Jones have gladly granted the request for her temporary release, but it is not yet certain whether permission can be secured from St. Bartholomew's Church, where Miss Kerns is soloist, as she is particularly wanted there for the dedication exercises which are to be held early in the fall. Should this additional three months' leave be given her, she will continue her splendid work of cheering and delighting "our boys" until about the first of November, when she will positively return to New York.

### Max Gegna Summering on the Jersey Coast

The young Russian cellist, after a strenuous season, is now summering at Belmar, N. J., fishing, bathing, motoring, etc. In his leisure hours, however, he is hard at work transcribing violin compositions for the cello, some of which he will introduce next season to his audiences. The season of 1918-19 promises to be a busy one for the brilliant cellist, both alone and in joint recitals. The number of appearances will even surpass those of the last year. Jules Daiber is now booking Max Gegna, and, according to the number of engagements, it looks as though the latter is to be kept busy during the season.

### MADAME MELBA



Season 1918-19

### GERALDINE FARRAR



Concerts in October, 1919

### ARTHUR HACKETT

American Tenor



Song Recitals, Concerts, Oratorio and Joint Concerts with Rosita Renard

### ROSITA RENARD

Chilean Pianist



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SOPRANO

"She sings, for the sheer joy of it, and it is a joy to hear her."

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# JOHN POWELL

"THE GREATEST LIVING AMERICAN PIANIST"

MANAGEMENT: WINTON & LIVINGSTON, INC., AEOLIAN HALL, NEW YORK

STEINWAY PIANO



### Jacques S. Danielson's Activities

Jacques S. Danielson is one of the few teachers in Carnegie Hall who keeps his studio open until August—two months later than is usual with the majority. Perhaps that in some way accounts for the large and luxurious quarters maintained by this well known exponent of the Rafael Joseffy method. Even these torrid dog days there is a cool quiet in his New York studios—the quiet of dark Jacobean furnishings, simple hangings and awninged windows.

The reason for his late season, Mr. Danielson says, is an obvious one: "Two-thirds of my pupils are from out of town. In fact, I am at present teaching representatives from eleven States, and during my winter season as many as eighteen were represented. Many of these students, however, are themselves teaching during the winter months, and are eager for three or four months' spring and summer training. This fact, together with war conditions which keep in town many city pupils who ordinarily would spend their summers abroad or in the country, has kept me at the post much longer than my schedule permits."

The conditions in Russia interfered with Mr. Danielson's contemplated trip to that country, so he is to spend the

to take every one of them in her ample and motherly embrace, and the words, "God bless you every one," take on a truly deep and penetrative significance. "Mothers of the Homeland" is a song which will endure long after many of the mushroom compositions that base their passing popularity on the great conflict now current will have sunk into deserved oblivion.

### String Quartet Competition Closed

The competition for a string quartet, with a prize of \$1,000 for the best one submitted, offered by Mrs. F. S. Coolidge, closed on July 15. Hugo Kortschak, leader of the Berkshire String Quartet, informs the *MUSICAL COURIER* that a great number of manuscripts was submitted. The judges will render their decision as soon as possible, although owing to the large number of works it is likely to be some little time before the result can be announced. Ossip Gabrilowitsch consented to serve on the jury in the place of Georges Longy, who returned to his estates in France for the summer. The quartet chosen will be given its first hearing by the Berkshire Quartet at a chamber music festival in September at Mrs. Coolidge's home, in the Berkshire hills, near Pittsfield, Mass.

### Namara Accompanies Macbeth

At one of Florence Macbeth's Stadium concerts, Namara, the young soprano, accompanied her in an encore—thus helping Miss Macbeth in a tight squeeze. It seems the large audience was so insistent about an encore that Miss Macbeth turned to her accompanist and asked if she knew "Comin' Thro' the Rye." She didn't, but Namara, who stood rear by, said, "I'll do it for you!" And she not only played the number, but did it beautifully. What is more, Miss Macbeth sang the song exquisitely and won instant applause.

### No Rest for Orville Harrold

Continuous bookings from the middle of last May until the fore part of next November is the report of Walter Anderson, manager for Orville Harrold. Immediately following his engagement at Ravinia Park, which terminates September 2, Mr. Harrold is engaged as star artist with the Creator Opera Company, to play lyric roles, opening about the middle of September for a six weeks' tour. A Pacific Coast tour had been planned for October, but this has been postponed until later in the season to accommodate other engagements pending in the Middle Western states.

### SAN CARLO OPERA'S BIG SEASON

#### Planning a Record Tour Following New York Opening—No Raise in Price of Seats

An early New York opera series this fall is again promised by Impresario Fortune Gallo, of the San Carlo Grand Opera Company, this time at the beautiful Shubert Theatre, directly opposite the Forty-fourth Street Theatre where his forces won such artistic and financial success last September. The artistic character of the San Carlo productions, the immense audiences, and the warm endorsement accorded the organization by the New York press, constitute matters about which operagoers have not yet ceased to talk, and there surely will be keen interest in the forthcoming period of popular-priced grand opera by this now firmly established body of fine singers.

The engagement will open on Monday evening, September 2, and continue for four weeks. It is recalled that the San Carlo engagement at the Forty-fourth Street Theatre last fall was originally for two weeks, but the extraordinary attendance made it necessary to extend the time another week. This success proved that New York and its environs possess a sufficient following for early season grand opera when the prices are moderate. The unqualified success of the San Carloans in this city reacted favorably all over the country, and in all the large cities visited the New York triumphs were repeated, the tour finally extending as far as the Pacific Coast, and with remarkable financial results.

The 1918-19 tour of the San Carlo company, the complete itinerary for which has been arranged, will, according to Charles R. Baker, advance manager of the organization, be the longest and most comprehensive ever undertaken in this country, extending from New York, Quebec and Montreal, in the East, to Portland (Ore.), San Francisco and Los Angeles in the West, and will cover a period of more than forty weeks.

Impresario Gallo has engaged a number of new singers, while the highest salaried and best of last season's artists have been retained. A generous broadening of the repertoire of the company will constitute another interesting feature of the season. And while nearly every item that enters into the cost of grand opera production this season has soared high in price, and the cost of railroading has increased approximately one-third, the management announces, for the benefit of patrons both in and out of New York City, that there will be no increase in the price of tickets to hear the San Carlo productions.



JACQUES S. DANIELSON,  
Pianist.



THE LATE RAFAEL JOSEFFY (RIGHT) AND J. S. DANIELSON.  
Snapped several years ago at Tarrytown-on-the-Hudson.

months of August and September at his place in Saratoga Springs, N. Y., with a small group of pupils who will take up residence in the neighborhood.

"Teaching conditions in America are at high tide," says Mr. Danielson. "With each year of the war we are driven more upon our own resources, and I firmly believe that if anything can ever justify the horror of this world catastrophe it will be our own improved artistic, social and industrial self consciousness here in America, which will make of it not only the land of promise but the land of fulfillment."

Mr. Danielson will resume teaching October 1.

### "Mothers of the Homeland"

Leo Feist, Inc., seems to have made another successful discovery in the song, "Mothers of the Homeland," which Mme. Schumann-Heink has placed in her repertoire and is singing with wonderful and startling effect. The song makes a deep appeal because it handles a phase of the war question which penetrates almost every household in the United States. While not militant in character, "Mothers of the Homeland" nevertheless strikes a sturdy note of elevated patriotic spirit, but its appeal is to the emotions rather than to the fighting urge. The words of the song, ending with the fervent "Mothers of the Homeland, God bless you every one," gives singers like Mme. Schumann-Heink and David Bispham, and other vocalists whose art is emphasized by the grand style, a chance to get particularly close to the feelings of the listeners.

As Mme. Schumann-Heink at the end of the number stretches out her arms toward her audience, she appears

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# NEW YORK STADIUM CONCERTS

Arnold Volpe, Conductor

## Monday, July 29

Popular night brought with it selections from Offenbach, Lacombe and Ponchielli. Moszkowski's "Malaguena," from "Boabdil," was the most effective orchestral number of the evening. The principal soloist was Dorothy Folis, who sang the Micaela aria from "Carmen." As an encore, sung in English, she gave an example of how to make our native language sound acceptable and agreeable in song, which any American singer of today would do well to follow. It was the perfection of English diction in singing. Pietro de Biasi, bass, sang an aria from "Don Carlos," and the Metropolitan Opera Chorus gave numbers from "Gioconda" and "Rigoletto."

## Tuesday, July 30

In spite of a torrential downpour, about 500 people gathered in the Great Hall at the City College to hear the concert arranged by Mr. Volpe for Tuesday evening. This was "Symphony Night," and the program included the following orchestral works: "Les Preludes," Liszt; symphonic poem, "L'Apprenti Sorcier," Dukas; "Incoronation," from "Boris Godunoff," Moussorgsky; "Chant d'Amour" and "Valse Caprice," Volpe; symphonic poem, "Stenka Razin," Glazounoff. Selections from "Cavalleria Rusticana" were given by the orchestra and the Metropolitan Opera Chorus.

The soloist of the evening was Evelyn Parnell, soprano, formerly of the Boston Opera Company, who sang the Verdi aria, "A fors e lui," from "Traviata." In this, Miss Parnell revealed a voice of wonderful beauty, and the exquisiteness of her interpretation aroused the audience to great enthusiasm. She was applauded to the echo, and responded graciously with an encore number, which again awoke the admiration of her hearers.

## Wednesday, July 31

Despite the inclement weather, a large and appreciative audience attended the performance of the Stadium Symphony Orchestra, Arnold Volpe, conductor, on Wednesday evening, July 31, which was held in the great hall of the City College. This being Opera Night, the program, with one exception, contained gems from well known operatic works. Mr. Volpe led his fine band triumphantly in Berlioz's march, "Damnation of Faust"; ballet suite, "Coppelia," Delibes; overture, "The Bartered Bride," Smetana; intermezzo and barcarolle, "Tales of Hoffman," Offenbach, and "Rhapsodie Espana," Chabrier.

The soloists were Lavinia Darve, soprano; Dorothy Pilzer, contralto, and Felice Lombardi, tenor. Miss Pilzer, who possesses a contralto voice of excellent quality, was heard to good advantage in "Mon cœur s'ouvre à ta voix," from "Samson and Delilah." Her work won admiration, and she was obliged to give an added number. Felice Lombardi, a young Italian tenor, sang two arias from "Tosca," "Recondite armonie" and "E lucevan le stelle." Mr. Lombardi's voice is of good timbre. Although nervous at the beginning, his singing won appreciation. Lavinia Darve sang as a solo number the "Bird Song" from "Pagliacci," and later was heard in a duet from "Aida" with Miss Pilzer, and in "O suave Fanciulla," from "Bohème," with Mr. Lombardi.

## Thursday, August 1

Thursday evening was devoted to the British-Canadian Celebration opening the final recruiting campaign for subjects of Great Britain resident in this country. More than five thousand people were in attendance to hear a program which included addresses by Adolph Lewisohn, donor of the Stadium, Brigadier-General W. A. White, head of the British-Canadian Recruiting Mission, Lieutenant-Colonel F. C. Jamieson, of the Canadian forces, and Captain Edward Whitwell, of the Royal Air Corps. The musical program was furnished by the New York Police Band, which led a parade of British veterans from Mons and Ypres, the Four Minute Glee Club, and the Stadium Orchestra, which, under Mr. Volpe's leadership, played Elgar's "Pomp and Circumstance" and a fantasia from "The Mikado."

Clad in the scarlet and white robes of Britannia, with the shining helmet, the trident and the shield bearing the crosses of St. George, St. Andrew and St. Patrick, Florence Macbeth sang "Rule Britannia." Clear, vibrant and thrilling, her voice rang high above the orchestra and the massed singing of the audience, a veritable trumpet call to arms, and, as she stood in the concentrated radiance of a number of spotlights, she presented a figure that was the idealization of all that Great Britain has fought for in her four years' struggle with the forces of inhumanity and autocracy. The audience called for encore after encore, as they did later when, with the Stadium Orchestra and Harrison Brockbank, the other soloist of the evening, she sang "God Save the King." Mr. Brockbank's other number was Aylward's "Song of the Bow."

## Friday, August 2

On Friday evening, August 2, Regina Vicarino and Irene McCabe, both sopranos, were the soloists. Ilya Schkolnik, first violinist of the Stadium orchestra, played the solo part in Rimsky-Korsakoff's "Scheherazade," the opening number.

Mme. Vicarino, who was in excellent voice, chose the "Caro Nome" from "Rigoletto" as her contribution—one that proved highly enjoyable to the large audience. Her voice is a soprano of pure quality, which is used with skill and delightful ease. Mme. Vicarino was obliged to respond with many bows, and finally a charming encore. She received a large bouquet.

Irene McCabe sang "Lovesight," by James P. Dunn, disclosing a pleasing voice.

Mr. Volpe and his men repeated their excellent work and received a share in the applause of the evening. The orchestral numbers included the overture "Gwendoline" (Chabrier), "Scenes Pittoresques" (Massenet), and waltz, "Eugen Onegin" (Tchaikowsky).

## Saturday, August 3

Popular Night brought out a great crowd to hear a decidedly popular program, which included orchestral numbers by Chiaparelli, Verdi, Tchaikowsky, Delibes, Gillet, Liadow and Moszkowski. The Liadow music box imitation, an exceedingly clever bit of orchestration, and the Delibes "Coppelia" suite particularly pleased the audience. Soloists were Blanche da Costa, soprano, and Albert Vertchamp, violinist. Miss da Costa set a good example by singing American songs—two excellent ones by Ward Stephens, which she delivered strikingly, with beautiful tone and excellent vocalism. The audience recalled her repeatedly and again after her second group of songs, sung with May Fine at the piano. The violinist gave a sufficiently effective rendition of the familiar Sarasate "Gypsy Airs."

## Sunday, August 4

Evelyn Parnell, soprano, was again the soloist on Sunday evening at the Stadium concert, ending the seventh week of these delightful open air performances. Notwithstanding the threatening weather, hundreds of music lovers occupied the center of the Stadium.

Conductor Volpe and his orchestra began the program with a spirited performance of "The Star Spangled Banner," which was greeted by a burst of applause that quickly subsided to reverential silence. Then followed the overture from "Mignon" and the fantasia from "La Bohème."

A little after nine o'clock, Miss Parnell appeared beside Mr. Volpe and began to sing "A fors e lui," from "Traviata," which many of the audience had heard her do so exquisitely on the previous Tuesday evening. The night was unfavorable to outdoor singing, but her beautiful soprano voice carried with richness of tone to the uttermost heights of the Stadium. She was recalled again and again, and finally accompanied by Mr. Volpe at the piano, gave a delightful encore. In the second part of the program Miss Parnell sang "Siccome un Di," from "The Pearl Fishers," and again won much favor.

Orchestral numbers included the intermezzo from "The Jewels of the Madonna" and the malaguena from Moszkowski's "Boabdil."

## Famous Artists for Detroit

Detroit's musical season is scheduled to open Monday evening, September 30, in the new Arena auditorium. Giovanni Martinelli, tenor of the Metropolitan Opera Company; Frances Alda, soprano of the Metropolitan Opera Company; Carolina Lazzari, contralto of the Chicago Opera Association; Giuseppe de Luca, baritone of the Metropolitan Opera Company, with Gennaro Papi, conductor, will give the opening concert of the Philharmonic course which includes ten concerts. The remaining schedule follows: October 12—Pavley-Oukrainsky Ballet; Barrere Little Symphony. October 27—Sophie Braslau, contralto of the Metropolitan Opera Company. November 4—Rosa Raisa, soprano of the Chicago Opera Association, Dai Buell, pianist, Giacomo Rimini, baritone of the Chicago Opera Association. November 11—Amelita Galli-Curci, soprano of the Chicago Opera Association. November 18—Jascha Heifetz, violinist. November 25—Hipolito Lazaro, tenor of the Metropolitan Opera Company. December 2—Mischa Elman, violinist. January 6—Leo Ornstein, pianist. January 13—Mabel Garrison, soprano of the Metropolitan Opera Company.

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## PARIS LETTER

(Continued from page 5.)

second prize, M. Dernoz; first accessit, MM. Lespine, Calvet, Saint-Malo; second accessit, MM. Rozumowski, Deblauwe and Zuattrochi.

Violin (women): first prize, Mlles. Davesne, Nadiz, Arnitz, Lansac, Bréval, Gabrié, Kanter; second prize, Mlles. Lazarus, Peletier, Bascourrier, Bleuzet, Joly; first accessit, Mlles. Tronche, Rithère, Fallet; second accessit, Mlles. Malletterre, Deslaurier and Haskil.

## Candidates for the Stage

The jury granted no first prize for tragedy, but unanimously accorded a second to M. Escande and a second to Mlles. Bauer and Delaur; also first accessits to Mlles. Delannoy and Limoges.

The jury were indulgent to the five tragedy candidates, taking into consideration probably the disturbing effect of the "Gotha" visits. Racine was the choice of four of the competitors; the fifth, Mlle. Delaur, chose "Antigone," by Maurice and Vacquerie. M. Escande competed in the second and fourth acts of "Phèdre" as Hippolyte. Mlle. Andrée Bauer chose the third act of "Esther." Mlle. Delannoy competed in the role of Bérénice. Since last year this young pupil has acquired the Conservatoire "hoquet," a false movement of the diaphragm as a means of verse scansion. Mlle. Limoges chose the same role, interpreting it from a Sunday-best-bonnet standard.

## The Lighter Moments

The comedy competition proved interesting. Awards were as follows: first prize, MM. Escande and Coutant, Mlles. Roseraie, Ponzio, Lagrange; second prize, M. Panpélis (unanimously), M. Drain, Mlles. Carlo, Rouer, Diétry; first accessit (unanimously), Mlles. Limoges and Nadine-Phéda, Mlles. Delaur, Delannoy, Marciac, Caillol, May, Valmond; second accessit, MM. Adet, Legrand, Mlle. Chevreil (unanimously), Mlles. Courtal, Sergyl.

## Lyric Declamation (Opera, Opera-Comique)

Twenty-six students were inscribed, but twelve only competed. Mlle. Viodé revealed theatrical gifts, but as a whole this examination proved a greater inferiority in the candidates than in those for the singing examination. The mimic pantomime of the cinema seemed the standard rather than the lyric art.

The jury was generous in its awards. First prize, MM. Mahieux and Winkopp (unanimously). M. Mahieux gave a scene from Massenet's "Don Quichotte"; M. Winkopp made an interesting study of Grisar's "Chien du Jardinier." First prize, M. Nonguet, in "Oedipe à Colone"; second prize, M. Cadayé (unanimously accorded), M. Hérent, an experienced student.

First prize (women): Mlle. Vuilbert, in a scene from "Manon" (unanimously accorded); Mlle. Armandie, in a difficult scene from the "Contes d'Hoffmann"; second prize, Mlle. Sibille (unanimously accorded) interpreted the "Roi d'Ys" in an interesting manner; second prize, Mlles. Ferrari, Eline-Roncey, Viodé, Gien and Carle; first accessit, Mlles. Réville, Prince, Estève, Lanquetin; second accessit, Mlles. Bayle, Lebasque, Martinencq, Soubiran. Several of these pupils are in the first year of their studies.

## The Conservatoire "Carries On"

A noisy publicity can do no first class institution any good. The French National School of Music (familiarily known in America as the Paris Conservatoire), in spite of criticism remains a power in the musical education of the world, and has not ceased its efforts even during the last four terrible years. At the examinations a restricted public is admitted in order to give a certain stimulus to the competitors. The classes for instrumental music were particularly good this year; those for the violin and for piano, indeed brilliant. A sensible progress has been achieved in the classes for singing under the director's program tending to the cultivation of the great classic style. Many of the men competitors (necessarily fewer in number) wore medals won on the battlefield; every one has shown a remarkable courage in keeping up his studies as far as circumstances would permit, endeavoring to serve both country and the muse of music.

COMTE DE DELMA-HEIDE.

## Lockport Becomes Famous for Musical Meet

American artists, young and old, are to be heard in American compositions and with American audiences to judge of their work. One hundred and sixty American composers' works will be featured on programs. All this at the National American Music Festival (held annually at Lockport, N. Y.) opening September 2 this year with a fuller week's program than ever before. Already scores of artists from all over the country are scheduled to take part, as well as a large number of musical organizations. Most of the 160 American composers represented on the seven day program will also be there in person to hear their works interpreted.

## NOTICE

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

The purpose of the festivals has been from the beginning to secure just recognition for American musicians and American music. This aim has received an added stimulus from the war.

It is the belief of the directors of the festival that its object can be achieved only through co-operation and mutual helpfulness of those who would personally benefit from such a national advancement throughout their professional field. Therefore they are bringing together at the Lockport rendezvous American musicians, critics, managers, composers and educators. The managers are given a unique opportunity to hear the artists and give them engagements. The singers hear the composer's works and judge them. The composers become personally acquainted with the artists and learn their needs, possibilities and limitations. And among all these people there is established a feeling of camaraderie and a better understanding. Thus the aim of the festivals loses none of its altruism and patriotic value, while yet being materially advanced toward practical realization.

The event is one of great importance, for here, on common ground and with a most democratic working basis, American artists, young and old, are heard in American compositions and with an American audience to judge of their work.

Lockport itself is an ideal spot in which to hold such a convention and the management of the event last year was at such a point of efficiency, and so sympathetic in outlook upon the American musical situation, as to give guarantee that this year also will be well worthy of attention.

In becoming host to these national music festivals, Lockport has unconsciously followed many examples from the Old World, where small and comparatively unknown cities have sometimes acquired great fame through pres-

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entation there of certain plays or musical events annually. Intelligent self-interest has prompted the Lockport business men and they openly avow this motive; but American musicians are none the less grateful to them for the opportunity to hold the festival.

## American Music Optimists' First Season

Last season a new society whose object is to bring out as many new works by Americans as possible and as many native born musicians with talent, was founded by Mana Zucca, under the name of the American Music Optimists.

During the season five splendid concerts were held at the Hotel Marcellus, New York, on the afternoons of the following Sundays: March 3, March 24, April 21, May 5 and May 26.

Among the artists appearing at these concerts were Roger Bromley, Nathaniel Stone Chadwick, William Dreiwitz, Dorothea Edwards, Anna Fitzu, Sara Fuller, Hallet Gilberté, Sara Gurowitsch, Frederick Gunster, Nicholas Garagusi, Samuel Gardner, Charles Norman Granville, Louise Homer, Jr., Margherita Hammill, Louis Edgar Johns, Harvin Lohre, Umberto Martucci, Florence Otis, Mary Pasmore, Maximilian Pilzer, Dorothy Pilzer, Elliott Schenck, N. Schildkret, Virginia Snyder, Katherine Swift, Marie Stone-Langston, Alice Shaw and Victor Wittgenstein.

Captain Cole, of the U. S. A., and Sigmund Spaeth, music editor of the New York Evening Mail, made addresses upon different occasions upon the various opportunities offered by the American Music Optimists.

The works presented at these concerts included those by the following composers: William Blair, Dudley Buck, H. T. Burleigh, Charles Wakefield Cadman, Pearl Curran, William Dreiwitz, Arthur Foote, N. Garagusi, Samuel Gardner, Hallet Gilberté, Henry Hadley, Mary Wood Hill, Sydney Homer, Charles Hunter, Louis Edgar Johns, A. Walter Kramer, Frank La Forge, Edward MacDowell, Ethelbert Nevin, Henry Bickford Pasmore, Seneca Pierce, Maximilian Pilzer, Daniel Protheroe, Gertrude Ross, W. M. Rummel, Elliott Schenck, N. Schildkret, Edmund Severn, Earl Cranston Sharp, Alice Shaw, Oley Speaks, Saxby-Steer, Fred S. Stopper, Tuckerman, Arthur Voorhees, Huntington Woodman and Joseph Zollner, Jr.

The list of judges included William C. Carl, Giuseppe de Luca, Andres de Segurula, Nicholas de Vore, Leopold Godowsky, Rubin Goldmark, Franz Kneisel, Leonard Lieb-ling, Sigmund Spaeth, Herman Spielter, Josef Stransky and Willem Willeke.

Announcement of next season's plans will be made shortly.

## Red Cross Benefit at Nantucket

Dora Gibson, the dramatic soprano; Walter Greene, baritone, and Jacob Gegna, violinist, will be the soloists for the big Red Cross benefit, Mrs. Bramhall, chairman, at Nantucket, Mass., on August 10. Miss Gibson will feature Henry Hadley's new patriotic song, "To Victory."

## ANNA CASE AT OCEAN GROVE

Happy is the artist who can "repeat"; and not only happy, but prosperous in this world's goods as a general rule, for return engagements mean pelf. Anna Case is one of the fortunate ones, as she proved afresh at Ocean Grove, N. J., last Saturday night. Last season Miss Case was a great success at Ocean Grove, and this year she was just as heartily welcomed and applauded by just as large a crowd, which means that she was just as much of a success; in other words, a good repeater. And no wonder,



© Mishkin, N. Y.

ANNA CASE.

Soprano of the Metropolitan Opera Company, who met with the same remarkable success at her appearance at Ocean Grove, N. J., on August 3, as fell to her lot there last season.

for Miss Case chose a fine program and sung it splendidly. Here is what the original program included:

"Caro mio ben" .....	Giordani
My Lovely Celia .....	Old English
Skogen sover (The Woods Sleep) .....	Hugo Alven
Robin, Robin, Sing Me a Song .....	Charles Gilbert Spross
Aria from "Lucia" (the Mad Scene) .....	Donizetti
Angelus .....	Mme. Ohlstrom-Renard
"I Feel Thy Breath Blow Round Me" .....	Rubinstein
Serenade Française .....	Leoncavallo
Synnoves Song .....	Halfdan Kjerulf
Dans route felem .....	Aug. Soderman
Aria from "Louise" .....	Charpentier
Remembrance .....	Will C. Macfarlane
"Charley Is My Darlin'" .....	Old Scotch
Dawn .....	Pearl G. Curran

There were, however, so many recalls and encores, that this original program was quite distorted before Miss Case finished with it. Delightful in appearance, as she always is, Miss Case also proved to be in best voice and at the height of her powers as a vocalist. She is to be reckoned presumably among the lyric sopranos, but in the mad scene from "Lucia" displayed ability of which many a coloratura might be proud. Her other operatic number, from "Louise," was also charmingly done and its difficulties, which are many, surmounted with ease. Of the songs in English, "My Lovely Celia," "The Angelus," by Mme. Ohlstrom-Renard, Miss Case's teacher, and the delightful "Robin, Robin, Sing Me a Song," by Charles Gilbert Spross, were especially well sung and received. Mr. Spross was at the piano for the whole program and supported the singer with his characteristic artistic accompaniments.

A Rubinstein song, the Kjerulf "Synnoves Song"—familiar to concertgoers of fifteen years ago—and a Soderman song, with its Norwegian text, were out-of-the-ordinary numbers which showed that Miss Case understands the value of the unhackneyed on a program. In the final group, the audience warmed up as an Ocean Grove audience occasionally does, over the old favorite "Charley Is My Darlin'." All in all, the evening can justly be reckoned along with Miss Case's unbroken string of successes, and it is safe to predict that next season will see her welcomed back with the same eager enthusiasm.

## Maestro William Tyroler

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## MUSIC IN THE THEATRE

(Continued from page 7.)

"You see, I've inherited this great love of music. My grandfather on my paternal side played violin and piano quite magnificently and composed. He even did pretentious things like symphonies. My father, too, was musical. Can it be that the power to create has skipped my generation and all that I will be able to do is to enjoy?"

"So much of my little spare time is spent listening to music. I often go to the Sunday night concerts at the Metropolitan and to the Opera whenever I can. 'Butterfly' is my favorite and I'm a great admirer of Geraldine Farrar. She is such a splendid actress.

## Music an Aid to Acting

"The singers at the Opera have a great advantage over us who are on the legitimate stage, for music helps so much. It is easy to suggest big climaxes if you are aided by an orchestra which is playing music which in itself expresses certain motives. I remember that when I played in the 'Bird of Paradise' I was carried along by its Hawaiian music. In a play of that sort music has a very definite place. The day of the so called incidental music has passed. An intelligent audience doesn't want soft music when the hero makes love to the heroine nor is the plaintive wail of the violin necessary when the mother has lost her only child. So for the present I'll just have to struggle along trying to learn how to play unless you can prescribe a remedy for my unfortunate case," said Miss Ulric in her appealing manner.

"Be patient and learn your musical A B C's," was my answer.

What I thought was: "If I had your beautiful speaking voice, great dramatic ability and tremendous personal charm, I would be satisfied with the Ampico, Duo Art, Victor, Victrola or any other mechanical device that would do the work for me. However, it is human nature to want what we can't have and to try to do what we can't do. I suppose Miss Ulric always will want to be a concert pianist or a great operatic star and I'm willing to venture that many a concert pianist and not a few operatic stars wish they were a Lenore Ulric."

## Alla Nazimova's Personality

Why is it, I wonder, that Alla Nazimova always is pictured as a person who is bizarre and exotic? I grant you she is unusual in the point of rare intelligence and human sympathy, but I was agreeably surprised to find that she did not possess any of the eccentricities and mannerisms with which our press seems to desire to surround her.

Our meeting took place in a little dressing room in the Plymouth Theatre where Mme. Nazimova was resting between afternoon and evening performances of "The Doll's House." She made a striking picture, in a rich, heavily embroidered blue dressing gown and odd Russian slippers that were elongated and curled up at the ends. However, one doesn't spend much time looking at clothes when with Mme. Nazimova, for her animated face holds one's attention. She has masses of straight black hair (which is cut short) and small, well chiseled features. The color of her eyes I couldn't tell, for all I remember is that Mme. Nazimova has the most beautiful long, thick, black eyelashes I've ever seen. I could rave further, but this is to be an interview and not a novel. I must restrain myself.

I dare say my readers wonder just why a representative of the MUSICAL COURIER called on Alla Nazimova. By way of explanation, let me say that a rumor had reached the office that Mme. Nazimova had not started out as an interpreter of Ibsen and other dramatists, but with all intent of becoming a professional violinist. I felt that such a strange tale should be carefully investigated and called on this actress to have her affirm or deny.

## Destined to Be a Violinist

Mme. Nazimova seemed surprised that this dark chapter of her past should come to light but had to own up to its truth. "Yes," she admitted. "I had every idea of being a violinist. As a very child, six years old to be exact, I was sent to board with a family who lived just outside of Zurich, Switzerland, and I went to the music school in that town twice a week. I can still remember those early lessons in Zurich because they meant a five mile walk.

"After a short time I returned to my family who lived in Yalta, Yalta, a famous health resort, and one of the few places in Russia where there is never any snow. Many famous people gathered at this place. Chekoff, Yorka and others came there and among the resident colony was Savelson, a wonderful violinist and a pupil of Auer. I studied with him and took the violin quite seriously. By the time I was eleven I was thought to be an infant prodigy and I gave a concert in a little town in the south of Russia. On my program I played a Vieuxtemps fantasia, but the thing that impressed me most was when the concert was over some one presented me with a big box of candy.

"My father was intent upon my following a musical career and with this in mind sent me to Odessa where there was a branch of the Petrograd Conservatory. Here I studied with Mlynarski, another pupil of Auer. At that time he was very young and exceedingly poor. Since then he has become quite famous and before the war conducted the Warsaw Philharmonic.

"This school in Odessa had a large attendance and all the arts were included in its curriculum. There were pupils studying for the opera, drama and the ballet. Though I never took piano lessons, I got as far as the second grade and studied harmony and composition. Harmony always has been more interesting to me than pure melody. I had then and still believe I have absolute pitch. We had to analyze intervals and dissect harmonies and if successful were rewarded with prizes. I was the proud possessor of several. We also did a great deal of ensemble work; had quartets, sextets and an orchestra. I played first violin in the orchestra and as there were twenty-five of us I felt quite haughty. We gave orchestra concerts in the big hall of the Stock Exchange Building. Once a year we would have a visiting star conductor. Among these guest

conductors I can recall Tschaikowsky, Napravnik and Rimsky-Korsakov."

## Will Play Again

"Did you leave all this without a single regret?" I asked.

"Yes," confessed Mme. Nazimova. "At sixteen I stopped my musical work, much to the disappointment of my father, who thought I was going to be a virtuoso. I think he was too impatient with me. At any rate, I began to dislike it and perhaps, if the truth were known, I became stage struck."

"Do you attempt to keep up your violin? Aren't your fellow countrymen like Heifetz and Seidel inspiring you?"

"It's strange that you should ask me that now," replied Mme. Nazimova. "Two weeks ago, for the first time in many years, I picked up my violin. By the way, that and a few sheets of music are all I have left that belonged to my father. The reason I attempted to play is that next season I will appear in a pantomime, the music for which was written by Hugo Felix. In this pantomime, I'm to play the viola d'amore and I'm going to try to master it."

"You will," I assured Mme. Nazimova. I said this in all sincerity, for any woman who can learn perfect English in a remarkably short time and can be such an unusual interpreter of Ibsen isn't going to let an instrument like the viola d'amore get the best of her. Perhaps later in her career Mme. Nazimova will once more become interested in the violin. If so let the Auer pupils look to their medals.

## "To Victory" Winning Great Favor

Patriotic songs have been likened to so many milestones in the singer's path. Some mark the attainment of no particular point, while others bring the singer favorable recognition. Such a one is Henry Hadley's new stirring patriotic song with the very appropriate name "To Victory," dedicated to the Mothers of the Defenders of Democracy.

Published but less than a month ago, the song is making rapid strides. It was heard for the first time on July 12, played as a march by Edwin Franko Goldman's band on the Columbia College Green, New York. The catchy swing of this Hadley composition sent the people away whistling.

The Rialto Orchestra was the next to take it up, and from all accounts "To Victory" gained a victory for itself. Nor was it impossible as a cornet solo or duet, as the case may be. Those who had occasion to pass along Fifth avenue between Thirty-fourth and Forty-second



HENRY HADLEY.

Composer of the new patriotic song, "To Victory," which is dedicated to the Mothers of the Defenders of Democracy. The song has received the endorsement of many singers, including Enrico Caruso and Gennaro Mario-Curci.

streets during the latter part of last week heard it increasingly familiar strains from two cornetists collecting funds for the Salvation Army, to be used for the babies whose fathers are in France. What better cause could any song help?

On Saturday evening, July 27, Namara, the young soprano of the Chicago Opera Association, featured "To Victory" on her program for the boys at Camp Merritt, N. J. Singing it for the first time was not so reassuring to the singer, who afterward expressed herself as follows: "It went really very well. I didn't dream it would go so big. The boys took to it instantly."

Other well known concert and opera singers have expressed their intention of using the Hadley song on their early concert programs.

Already it has received the special endorsement of Enrico Caruso, the world's most famous operatic tenor, who says: "It is really an excellent marching song, thoroughly American in style and sentiment."

Gennaro Mario-Curci, the well known coach, brother-in-law of that sensational coloratura, Amelita Galli-Curci, says: "I take great pleasure in endorsing Henry Hadley's new patriotic song, 'To Victory,' as one truly significant of these times."

## Hempel at Lake Placid

Frieda Hempel was the guest of honor at a tea recently given by Marcella Sembrich at her attractive cottage at Lake Placid. Mrs. Paul Cravath and Miss Cravath, of New York, were invited to meet the Metropolitan soprano, the guests also including Mrs. E. Lueder, formerly Florence Wickham, contralto of the Metropolitan, and William B. Kahn, Miss Hempel's husband.





MME. GABRIELLE GILLS,

The talented singer of French songs, who will tour the United States, commencing next fall.

### Mme. Gabrielle Gills a Grandly Gifted Artist

On this page is shown a picture of Mme. Gabrielle Gills, that glorious French singer of songs, whose rarefied art and remarkable personality have interested and inspired audiences wherever this extraordinarily talented woman has appeared during the past few years. It will be remembered that she came to this country in an official capacity, as she was sponsored by the French Government, and her mission was to bring to us the highest and finest kind of French vocal art and to set before us the best examples of the French school of song composition. The success of Mme. Gills in America was instantaneous, and led to keen competition among the managers for the securing of her services after the expiration of her governmental work. Kingsbery Foster was the successful impresario who succeeded in contracting Mme. Gills for a 1918-19 tour of concerts in this country.

While patriotic in purpose, the Gills appearances last

year quickly lost that aspect after the public and the critics had become acquainted with her marvelous art in vocal modulation, diction, and, before all things, in intelligent and soulful interpretation. It was seen at once that here one had to do with an artist of phenomenal attainments, and thereafter ovations extended to her were in the nature of tributes to an artist of genius, rather than outbursts of patriotism designed to be complimentary to our French Allies.

The chief beauty of Mme. Gills' art lies in the fact that she is not a vocal virtuosa. Although she knows all the needs and duties of the singing art and science, she does not aim to astonish by the display of throat fireworks, and she does not seek sensationalistic effects by confining her repertoire to "The Marseillaise," "Carillon," and similar songs whose chief appeal, aside from their intrinsic worth, lies of course in their patriotic purport. On the contrary, Mme. Gills reaches the hearts of her listeners through a repertoire, a method and an interpretation of

the most elevated artistic kind, and her main triumphs have been achieved in her renderings of the song classics in the French vocal literature, both ancient and modern.

It is a study in sublimated vocal art to note how Mme. Gills dissects a song into its component parts and makes a perfect presentation of each phase of the composition, musical and literary. In dramatic intensity, in emotional projection and in soulfulness, and in keen sense of form, proportion, and climax no song singer before the public today is more thoroughly effective than Gabrielle Gills. It was no matter for surprise to her American admirers that she was selected in Paris to be the only soloist on the occasion of the funeral services of the late Claude Debussy. Mme. Gills' tour in the United States will commence next fall, and Kingsbery Foster reports that he has had only the success he expected in booking a magnificently large number of concerts for the famous French songstress.

### AMERICAN TOUR OF PARIS CONSERVATORY ORCHESTRA

A red letter day for French music in America will dawn when the orchestra of the Paris Conservatoire arrives from abroad to begin its tour of sixty cities on October 1. Vast preparations for the welcome of this distinguished body of musicians are under way and the presence of the orchestra in each city will be celebrated by Tri-color Day, as arranged by the various chambers of commerce and principal musical organizations. These will be assisted in the care of details by local managers, who have volunteered their services.

Otto H. Kahn, as chairman of the French American Association for Musical Art, is in charge of the arrangements for the tour. Arriving in New York from Paris a few days ago he brought the greetings of the Société des Concerts du Conservatoire de Paris (the orchestra's full name in French) and its celebrated conductor, André Messager, and announced that the orchestra is looking forward to its first visit to the United States with great pleasure. Mr. Kahn, incidentally, has traveled widely in France during the last few months and declares that American soldiers seem to be everywhere.

The patriotic note will be sounded throughout the tour of the visiting society and from present indications, judging by the number of cities already disappointed in not being able to list the orchestra among their attractions of the musical season, accommodations for music lovers will everywhere be taxed to the utmost. This, however, will not prove a novel experience for the orchestra, seats for which have for generations been considered the rarest luxury and as practically unobtainable except by the oldest

patrons among the elite, who have handed them on to members of their own families.

The tour of this oldest of orchestras will last three months, during which period most of the large cities of the United States and Canada will have been covered. While no announcement of the repertoire has been made, it is understood that in a program of highly valued masterpieces of the French school will appear many new and unfamiliar works. The profits of the tour will be donated to war reliefs.

As previously stated, the coming of the orchestra is due to plans of the French High Commission and the United States Government and it will be under the direct auspices of the French Government. The executive committee of the French Association for Musical Art in New York City includes Frederick G. Bourne, James Byrne, André de Coppet, Henry P. Davison, Henry C. Frick, Robert Goellet, Augustus D. Juillard, Otto H. Kahn, Clarence H. Mackay, John D. Rockefeller, Jr., Charles H. Sabin, William K. Vanderbilt, Henry Walters and George W. Wickersham.

### Hattie Sternfeld in Ramapo Mountains

Hattie Sternfeld, pianist and teacher, is spending her vacation in the Ramapo Mountains with her mother, and will resume teaching during the month of September at her studios in Steinway Hall, New York.

Mrs. Gleason Levine, one of Miss Sternfeld's artist-pupils, has returned to Cleveland, Ohio, having spent two months with her instructor in preparation for next season's concert work.

### Guilmant Organ School Students in Service

The list of students and members of the Alumni Association of the Guilmant Organ School, Dr. William C. Carl, director, now serving under the colors is constantly growing. Among those now in the camps or over there are Willard Irving Nevins, George W. Bottoms, George M. Vail, John Standerwick, Rowland William Claffey, Edward B. Manville, Gerald Reynolds, Alfred C. Peterson, Frederick Louis Anthony, Paul F. Padden, N. Willis Bartheaux, Herman F. Siewert, Brayton Stark, Howard A. Cottingham, and Maurice Garabrant.

### Constantin Nicolay as Greek Fête Star

The feature of the program at the Greek fête last Thursday evening at Parnassus, the home of Mr. and Mrs. D. Jannopoulos at Webster Grove, St. Louis, was the singing of Constantin Nicolay, the eminent basso of the Chicago Opera Association. Nicolay was well remembered for his remarkable portrayal of the King in "Aida" at the Municipal Theatre in St. Louis last summer. The program was made up of Greek songs, in which Mr. Nicolay has no peer. The affair was for the Greek War Relief Fund.

### Behymer in New York

L. E. Behymer, the well known Los Angeles concert manager and one of the leading figures in the Western musical world, stole into New York for his annual visit on Monday of this week, a day earlier than he was expected, something very characteristic of "Bee." He will remain here for about two weeks.

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## IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

France, in awarding the decoration of a Chevalier of the Legion of Honor, appears to have put the O. K. on O. K.

On information and belief, as the lawyers say, it appears to us that up in Boston, the directorial pendulum has swung strongly toward Toscanini for the past two weeks or so.

The Serbian soldiers, too, have succumbed to the delights of "Over There," and its strains float up and down the Macedonian front, borne on many a manly voice, writes an American Red Cross man who is stationed there.

To the King and Queen of Belgium must be awarded the gold medal as assiduous concert goers. They took a special aeroplane from France across the Channel to England to hear a Belgian orchestra play in London. Jean Gerardy, the cellist, on furlough from the Belgian army at royal request, was soloist at this concert.

The announced reopening of Italy's foremost opera house, La Scala, of Milan, closed all last season, is good evidence of the improved general conditions in Italy. Rossini's "Moses," one hundred years old this year, is to open the season, while Boito's "Mefistofele," only half that age, is another feature. The important novelty is Montemezzi's "Neve." Montemezzi, in "L'Amore dei Tre Re," showed himself a composer of great promise.

A work of genuine importance to American music ought to be the result of the Coolidge string quartet competition, which closed on July 15. A very large number of manuscripts were submitted and doubtless the leading men in America competed. It is to be hoped that the \$1,000 prize will not go to one of the little ring of habitual music prize winners (of which Horatio W. Parker is the "prize" example, as one might say), but that some new young American will have displayed sufficient energy, vitality, and originality to make the judges choose his compo-

sition instead of one of the pedantic, correct, but thoroughly unoriginal and uninspired works which too often carry off the bacon. Hugo Kortschak, in charge of the competition, announces that the decision will be made known at the earliest possible moment.

We can think of no less attractive musical job than that of being judge at, say, the piano competition at the annual Concours of the Paris Conservatory. Imagine the agony of being obliged to listen to twenty odd young women and a half a dozen men play the same composition, one after the other with but a moment's pause in between, especially when the composition—as this year—is in the form of a theme and variations! Shell shock can have nothing on that from the standpoint of a judge.

Good for the American Society of Singers, going ahead with more ambitious plans for this season than every before, notwithstanding the war! They are to have at least eight weeks at the Park Theatre, New York, beginning September 23, and offer a repertoire of delightful operas of the lighter class, many of which have not been heard in New York in years; besides which the list of singers includes some of the very best native talent, artists to whom the limited professional operatic opportunities here afford no chance to show what they can do on the stage.

Through the continued generosity of Adolf Lewisohn, the fine concerts at the City College Stadium, New York, go steadily on under Arnold Volpe's capable leadership. Happily Mr. Lewisohn has no very great deficit to make good, notwithstanding the necessarily high overhead expense with an orchestra of over eighty men and the large business staff necessary for such an undertaking. The concerts have been nearly self-supporting, and it is expected that they will continue until Labor Day. The audiences have averaged over 25,000 a week, about 150,000 in all for the forty-two concerts up to the end of last week, and on several evenings there have been over 7,000 persons present. A special feature is the admission of men of all services and Red Cross nurses without charge and a goodly number of soldiers and sailors are features of the audience each evening.

Since the publication in the MUSICAL COURIER several weeks ago of an editorial speaking of the unpleasant handling on the part of Y. M. C. A. officials of certain prominent artists who wished to do their bit by going to France as entertainers, no farther complaints have reached this office. The mistakes—as we pointed out at the time—were simply due to the fact that the matter was entrusted to certain men who knew absolutely nothing of the musical world or its artists, and in consequence treated soloists of international reputations with the same brusque discourtesy as they would an organ grinder. We understand that, following the MUSICAL COURIER's editorial, the management for musical artists going overseas was intrusted by the Y. M. C. A. to Francis Rogers. This undoubtedly accounts for the cessation of complaints. Francis Rogers is as fine a gentleman as he is an artist and thoroughly familiar with the musical world. The only pity is that the Y. M. C. A. did not find some such man when its bureau was first organized.

An affiliation committee has been formed by the Music Teachers' National Association (which is America's first, best and biggest musical alliance), for the purpose of making closer the affiliation between all the State Music Teachers' Associations and the main, or national body. The M. T. N. A. is an organization to which every American music teacher ought to belong, through his State organization. It is not a private body, it is not run for the financial gain or cheap newspaper glory of a few individuals who officer it, and it has recognized dignity, standing and power wherever music is taken seriously. This strong and representative musical alliance, the Music Teachers' National Association, is the legitimate body to represent the American musician in all national issues, just as his State association should represent him in local matters. There never can be question of the motives of the M. T. N. A. They always are clean, impersonal, patriotic, and designed for the greatest good to the largest number of musicians. Support the Music Teachers' National Association. It is your privilege as well as your duty, and you can only benefit immeasurably from the connection.

## ADMISSION TAX

It is perfectly true that there is no use crying over spilt milk; even more futile is it to cry over milk still unspilt. This is apropos of the action of the Ways and Means Committee of the House of Representatives, which, revising the war tax schedules, has voted to recommend the adoption of a 20 per cent. tax, instead of the present one of 10 per cent., on admission tickets to all amusements, among which concerts and operatic performances are included. At the first moment, it seems as if the amusement business was already carrying its share in the 10 per cent. tax in force; and Congress, we are afraid, is apt to lose sight entirely of the educational and morale-supporting value of some amusements, especially of music, and, lumping Ziegfeld's Follies and New York Philharmonic concerts together without discrimination, to stick on the new tax, classifying all as luxuries.

We are not among those who believe the additional tax would be an absolute knockout blow for music, but we are inclined to think that a good many legitimate concert enterprises would suffer and, what is more important, that local managers would be deterred from undertaking new ventures. If a protest is to be made, this is the time to write to your Congressman or Senator. Music has done and is doing its best to help win the war—witness the self-sacrificing efforts of artists of all classes, who are volunteering their services to help cheer up the boys, on both sides of the water. Further, music is undoubtedly one of the elements which most directly supports that morale without which progress and victory are impossible. Music will continue to go on doing its bit and it would be well for the gentlemen of Congress to take serious thought before adding to the large burdens which have been forced onto music and musicians by the war, the weight of which has been carried with a cheerfulness and lack of complaint not exceeded by any other profession.

The impression grows that something has gone wrong with the plans which the trustees of the Boston Symphony Orchestra had made for securing a new conductor. For all evidence to the contrary, things have come to a standstill—stuck in the muck, so to say. The Boston management is, to be sure—as it always has been—possessed of the proverbial loquacity of the oyster. Not a word has been uttered for weeks, perhaps for the simple reason that there have been no words to utter; but, on the other hand, there is just as likely to be a sudden outburst of eloquence, consisting of one sentence announcing the name of the new conductor. The MUSICAL COURIER ventures to anticipate that sentence a trifle by indulging in the thankless and often regretted practice of prophecy. First, we prophesy that Sir Henry Wood will not be the next conductor. Private advices emanating from the source closest to Sir Henry state that, while greatly appreciating the honor offered him, he feels that patriotic and other considerations would not allow him to leave London at present. Second, we believe that the present delay is due to the difficulty of making arrangements with the only other man whom the directors are seriously considering at the present moment—Arturo Toscanini—and predict his choice for the new leader. Whether he accepts or not is another matter.

One mild suggestion, gentlemen. Isn't it about time to know who is going to lead for you? October is scarcely two months off. Without going overseas you can find a half dozen men better qualified to lead your orchestra than the last Muck stop-gap—Max Fiedler.

The American Friends of Musicians in France and the Aide Affectueuse have both been doing splendid work, for which nobody is more grateful than the hundreds of musical comrades in France whose families have been tidied over difficult times by the aid sent from this country. But what about the poor musicians in England and in Italy? Are not they and their families just as much in need of assistance? We learn of a prominent musician in a large city of the West who declined to accept the chairmanship of the local branch of the American Friends of Musicians in France on account of its activities being confined to that country alone. The question seems a fair one. Walter Damrosch, president of the organization, is in France at present, so we cannot approach him; but in his absence we should be glad to have an answer from some responsible official, perhaps Mrs. George Montgomery Tuttle, chairman of the executive society.



# VARIATIONS

By the Editor-in-Chief

## Out of the East

The Occident has a fearsome respect for the knowledge of the Orient. We even admit openly that they do some things there better than we contrive them in the open-plumbing countries. In music, however, we have kept up an air of superior achievement and refused to admit that the real tonal art exists anywhere between Moscow and Melbourne. The music of the Orient we have patronized amiably and looked upon as "exotic" and "quaint." It was not known to most of us, that in India music has been cultivated as an art for centuries before the birth of Christ, for 3,000 years or so, to be exact.

Philip Hale, in his weekly worldwide snoopings on musical matters, recently ran across a series of essays on Hindu music by Doctor Coomaraswamy, and quoted from them in the Boston Herald. Some of the material cited interested us strongly.

We learned, for instance, that in the early days many wise Buddhists were soured on the tonal art. Manu forbade householders to dance or sing or play. He classed architects, actors, and singers among the unworthy. Chanakya put musicians and actors in class with courtesans. This recalls the period in England, centuries later, when exponents of music and the drama were regarded as vagrants and vagabonds.

The Indian savants, artists and connoisseurs (it is a great distinction in that country to be an intelligent musical listener) agree that all music, no matter what its subject, may find sincere devotees and admirers. Occidental intolerance, as practised by our critics, seems to be unknown in India, where the tenets hold that beauty is wholly independent of the sympathetic; that delightful or disgusting, exalted or lowly, cruel or kindly, there is no subject that cannot evoke a sense of beauty or esthetic emotion in man; esthetic experience may be derived in spite of sensuous or moral displeasure.

Also other things that our misguided critics of the older school still try to pound into the heads of their readers, are contradicted by these deep seeing dicta of India: "A vision of beauty is enjoyed only by those who are competent thereto. In the theatre, those devoid of imagination, are only as the woodwork, the walls, and the stones. Education is not the purpose of art. It is possible for a man to devote a whole lifetime to the study of art, without having once experienced esthetic emotion. We gain and feel nothing merely when we take it on authority that any particular works are beautiful. The critic, as an exponent, cannot prove his case by argument."

The foregoing sentences are the strongest and most convincing summing up of the pedantic style of criticism, we ever have come across. "The critic, as an exponent, cannot prove his case by argument." There it is in a nutshell. And what do our pedantic New York critics do, except argue?

Henry T. Finck's heart will be gladdened with this: "There are no degrees of beauty. The sonata cannot be more beautiful than the simplest lyric, nor the painting than the drawing, merely because of their greater elaboration." Mr. Finck has been trying to prove for generations that a Chopin prelude or a Grieg morceaux, may be as lovely and as valuable a piece of art as the longest musical composition ever written.

The advocates of a supermusical America will be surprised to read that "The civilizations of Asia do not afford to the inefficient amateur those opportunities of self-expression which are so highly appreciated in Europe and America. Art is not, in India, a social accomplishment. The musical cultivation of the public does not consist in 'everybody doing it,' but in appreciation and reverence." How wrong! After all, India is a savage place. The only really musical nation is one where public school children sing scales passably true to the pitch, mobs raise their voices in raucous "community" shouting, Sarah Jane chants dolefully, "I Hear You Calling Me," little Tommy churns out "Over There" on the mechanical piano, and paterfamilias knows all about the needle and the cranker when he makes the mounted music box sing the "Pagliacci" sob aria—and between the lot of them they would be put to sleep if they had to listen to only half of the Schubert "Unfinished" symphony, or Franck's violin and piano sonata, or Tschaiowsky's "Francesca."

## Beelzebub's Babblings

Dear Musical Malaria:

You have not heard from me recently because I have been very busy on highly important matters.

First of all, I have been making my stirring addresses (punctuated by humorous anecdote and winding up with a strong patriotic climax), and receiving rising votes and tributes of devoted affection wherever I have appeared (on invitation, and paying my own expenses). Naturally, when I offer my services pressingly enough, these invitations follow as a matter of course, but sometimes they are not forthcoming, and then you hardly can blame me for being peeved. Can you? I offered to make a speech at the N. F. M. C. Biennial in 1915, and at the Lockport, N. Y. convention in 1917, and at the O. M. T. A. convention in 1917, but for some strange reason the persons in charge of those occasions did not wish to have me declare them musically independent, to tell them that we are the most musical country in the world because we have money, and that we do not need symphony orchestras in our scheme of musical culture. I have punished the N. F. M. C., the O. M. T. A., and the Lockport convention, however, by not sending representatives there, and by giving the events no publicity, or the scantiest sort of mention. I am very skillful and subtle in my retaliations.

I made a speech recently which was scheduled for the backyard of Columbia University, but owing to a storm, the ceremony took place indoors, in the gymnasium. Of course the regular students and faculty of Columbia are on vacation now, but that will not prevent me from referring in the future to "my notable address at Columbia, where the professors and pupils cheered me to the echo."

Everywhere the people are panting for my speech. And no wonder. I tell them I have a great musical and military mission. I tell them I am the oldest living musical editor, which is true. I tell them I started the first musical paper in America, which is not true. Of course I do not tell them that the paper failed ignominiously and that a dozen other papers which I have started, also failed in the same manner. Why should I tell the public those things? It would be as foolish for me to give out such information, as it would be for me to reveal about myself the other truthful fact that the archives of this city show scores of unsatisfied business judgments which have been obtained against me in former years. Those were indiscretions, and I do not see why they should militate now against my being a great reformer and the deliverer of the American nation from the musical bondage of Europe.

It has been said that I do not know anything about music. Of course I don't, and I confess it freely, especially as any musician could find it out for himself if he converses with me on tonal topics for only three minutes. I am not a complete musical ignoramus, however. I know that Geraldine Farrar, dear la Geraldine, is called "Jerry" for short; I know that Patti's first name is Adelina (she patted me on the head when I was a child and I'm afraid she used too much force, for sometimes my brain—but that's another story); and I know that Caruso has gone into the movies, and the Flonzaley Quartet consists of four players.

Not long ago I was invited to Smith's Crossing, Ohio, and I had a remarkable success there. I spoke at the annual outing and games of the Smith County Peddlers' Union, at the local public school, where the sixteen children and two teachers gave me a rising vote of thanks, and I had luncheon at the home of Mayor Oatcake and Mrs. Oatcake. We had a delicious repast of red beets, fried hominy, and buttermilk. Charming Mrs. Oatcake did the honors with inimitable grace and tact. The Mayor agreed thoroughly with my propaganda. He is a man of keen vision, and Ohio is sure to make him Governor some day.

I see that Foch and the Allies took my advice and pressed forward as the Germans fell back. There was a salient between Soissons and Rheims and the German Crown Prince was in danger of being trapped with his entire army. The provisions are running low in Germany and the Austrian morale is very bad. Hindenburg and Ludendorff, who command the German Army, are trying to make their countrymen believe that conditions at the front are highly satisfactory. That is part of the insidious German system. Everything German

is unspeakable. All the German composers should be barred from American programs. Symphony orchestras should perform no works by Bach, Beethoven, Franck, Brahms, Grieg, Wagner, Tschaiowsky, and all the other detested music writers of the Central Powers.

After all, symphony is not essential in music. I don't like symphony. Symphony is not melodious, like "The Rosary," "The Lost Chord," and "Good Bye, Forever," and if it is only a question of supplying loud music, why not confine ourselves to community choruses. I notice that in line with my propaganda, some persons are preparing to ask the Government to institute national community choruses. That is an inspiration. As soon as enough such choruses have been formed, they can be trained to gather 'at one spot and sing messages across the sea from Washington to Europe. In that way there would be a big saving of money and energy now expended on cable and wireless. I was the first one to call attention to this plan.

Foor Czar of Russia. He was a very weak monarch and a tool of Germany. The Bolsheviki shot him the other day. The Russian Grand Dukes, too, are very wicked.

There is a movement on foot, started by my propaganda, to ask the Government to appoint a Minister of Fine Arts. This is the time, the hour, the moment for such a step in advance. The one thing America needs is a Minister of Fine Arts. He could settle at once the question as to whether Mary Garden's "Thais" was a success in the films, and whether or not the standees at the Metropolitan Opera should be forced to abandon the eating of onions and garlicks during the opera season. Of course the Minister of Arts would be given an inaugural dinner and I herewith offer my services to be on hand in order to declare the guests present free and independent musically.

Some persons say that no one has time now to accept such a post as Minister of Fine Arts. No one? Ahem! I know some one. My affairs, while numerous, are easily adjusted, says

Your

BEELZERUB.

## The Shades of Art

Over at Pleasure Bay, on the New Jersey Coast, there is a time-honored old inn known as "Price's" (Note to the printer: Do not forget the apostrophe.) and the place treats the visiting eaters of soft clams and hard crabs with most excellent music made by a quintet of colored chaps who alternate orchestrally and vocally—that is, they "double" as singers and instrumentalists. The little group is called The Right Quintet. In view of their perfect vocal intonation, absolute rhythm, and true musical instinct the name is an appropriate one. Our attention was attracted especially to the first tenor, William Loguen, who has a voice of unusual purity, richness, and suavity. Not only is the tone quality arresting because of its fine lyricism, but also William sings with artistic management of his resources and puts impressive polish into his renderings. His repertoire, the evening we heard him, included selections from "Rigoletto" and "Bohème," and the popular ballad "Because." When surprise was expressed to William that he limits his talents to cabaret service he explained: "What else is there for me to do? I've studied singing in Paris. Marchesi was kind enough to help me with finishing touches. But how can a colored singer expect to get openings for big things? Recitals, opera? Not a chance. I make plenty of money here and the hearers applaud liberally. That is a good deal, isn't it?"

## Variationettes

We are spending our vacation fortnight reading books and ruminating on the wartime fads and fancies of mankind. So far our choice of books has been unfortunate. The worst was Arnold Bennet's latest, "The Pretty Lady," a vacuous, disappointing piece of writing with no plot interest or constructive cleverness, and the best was Coningsby Dawson's "Out to Win," an inspiring series of essays whose reading would make any stay at home American feel proud of his fighting countrymen and cause him to look forward with fervent hope to the great place our land will occupy in the new democratic sun after all the clouds have been chased away from its face.

We always have claimed that war does not kill the real art spirit. Comes the announcement from London that \$50,000 has been offered anonymously to the Welsh University for the purpose of establishing a music directorship.



Reminding us that a man may be a Bachelor of Music and yet wedded to his art.

However, an opera composer is one who merely has a liaison with art.

Mascagni used to be known as a man of one opera, but he really wrote one and a half operas, for fifty per cent. of "Isabeau" is very good music.

Charles L. Wagner continues to receive what he calls "fool letters." The most recent is from a New Jersey town and reads as follows (name of writer censored):

Dear Sir: Your name has been referred to me as a capable manager of singers, and I would appreciate knowing of your terms, etc.

Respectfully yours,

To which Mr. Wagner replied in this vein:

Dear Sir: I cannot imagine how any one could mention me as a capable manager of singers, since I manage only John McCormack, Amelita Galli-Curci, Frances Alda, Emmy Destinn, Carolina Lazzari, and Rudolph Ganz.

Under the circumstances, I don't think I could add any one else. I have no terms. I conduct a legitimate business, pay the office rent, all the help, even the postage.

All I require of a singer is to be able to sing better than anybody else.

Yours very truly,  
(Signed) CHARLES L. WAGNER,  
Manager.

It is a wonder Germany hasn't invented, and sneaked over to us, an Ersatz, or substitute, for Wagner opera.

Should our Government really appoint a Minister of Fine Arts at this time, one of his first duties ought to be to expose and punish those fakers who are practising the fine art of using the war in order to push their own nefarious musical schemes looking toward personal profit and cheap self-exploitation.

"Re the proposed government tax on non-essentials why not add to the list prima donnas' husbands?" asks Walter Pulitzer.

In a recent letter received from Lieut. Albert Spalding, the American violinist, now serving with the American Aviation Forces in Italy, he tells a good story on himself which serves to illustrate a somewhat different viewpoint of the Italian conception of American musicians. Mr. Spalding writes: "A good one was pulled on me day before yesterday as we were coming from Paris to Rome on the train. Capt. La Guardia, commanding officer of one of the American Aviation Camps in Italy, with whom I was traveling, met one of the high Italian officials to whom he presented me saying I was a famous American musician. The dignitary seemed quite impressed, and I was too, until he said: 'Oh! A great American musician. Yes, I have heard how fine they are on the ukulele. Do you know other instruments as well, Lieutenant?'"

In the London Pall Mall Gazette (for June 15) one reads about the Beecham production of Wagner's "The Valkyrie" at Drury Lane: "It is possible, to say, quite impartially, that 'The Valkyrie' 'comes off' in some respects better in English than in German. In the first place, more of the text gets past the orchestral barrier. One hears more of the words."

It took a world's war to end the pianists' obsession that all their recital programs had to begin with Bach and end with Liszt. By the way, Henry T. Finck is out with a plea for the more frequent performances of the Liszt rhapsodies. He calls him a Magyar, which is as good a camouflage title as any other for a Central Power composer.

We have tried hard to keep war and politics out of this column but we cannot refrain from printing the attached New York Times summing up of modern Germany. It represents exactly our opinion of that country politically and militaristically:

Forty years of enormous industrial, commercial, and financial expansion under protection; the great cartels, the great fortunes, Princes competing or combining with bankers and industrialists; colonies, fleets, armies, the merchant marine, all stimulating one another in a vicious circle; trade crying for markets, commerce arm-in-arm with militarism; Chauvinism in the universities and the schools; the Socialists gradually turned into commercial imperialists; the megalomania of the Kaiser shared in the meas-

ure of his capacity by the meanest German, happy to think he belongs to a superior race, and devoutly hoping for a better chance in a greater Germany; a nation of regimented materialists, worshippers of wealth, believers in the infallibility of force, incapable of political thought; that is Germany.

"Very finished work," said baritone de Luca to baritone Stracciari. "Excellent technic," said baritone Stracciari to baritone de Luca. No, they were not talking of each other's art. Their remarks were eavesdropped as they were leaving the Long Branch Athletic Club last Saturday evening, just after the "Corona Kid" and Leo Johnson, the ebony lightweight champion had battled eight pretty rounds to an indisputable draw.

Breathes there a man with soul so dead,  
Who never to himself hath said:  
"Grand opera could be made to pay?"  
If such there be, his statue raise,  
For him sound songs of fervent praise.

LEONARD LIEBLING.

### AMERICAN SONG PROGRAMS

A young composer once asked us to help him put together a program that would show off to the best advantage several of his songs. We selected what we considered the best of his work and placed each one of his songs after a group of Beethoven, Schubert, and Brahms songs, taking the precaution of choosing the least effective compositions of the great masters and grouping them to be as monotonous as possible and entirely unlike the new song by the young composer which was to end each group. The device succeeded remarkably well, and caused the commonplace ballads to get very much more applause than the Beethoven, Schubert and Brahms songs. Unfortunately for the young composer, however, the trick added no intrinsic merit to his songs and during the intervening twenty years or so his name has disappeared from programs altogether, leaving the great composers exactly where they were. And during these past twenty years we have heard many a song and studied the construction of innumerable programs. We have seen conventional programs made thoroughly effective and have frequently witnessed the failure of original and unconventional programs. Yet we are convinced that the art of putting together the songs on a program is of prime importance. Now is the time to make a special study of this art, for the war has put an end to the interest in German music for the time being and developed the spirit of patriotism to the extent of causing the American public to take an unusual interest in songs with English words. Singers need no longer fear to come before the public with American and English ballads or art songs. Their reputation as artists will not suffer now if they omit the familiar and well worn songs of four or five of the great Teutonic composers and substitute instead such songs as "The Wind's in the South," by John Prindle Scott; "There's a Long, Long Trail," by Zo Elliott; "I Did Not Know," by Frederick W. Vanderpool; "A Perfect Day," by Carrie Jacobs Bond; "The Magic of Your Eyes," by Arthur A. Penn; "Spring's a Lovable Lady," by W. Keith Elliott; "In Arcady," by Joseph McManus; "Radiant as the Morning," by Gena Branscombe; "Roses of Picardy," by Hayden Wood; "The Radiance of Your Eyes," by Ivor Novello. There are hundreds more—yes, thousands of them. We have named a few off hand that occurred to us while writing and we made no attempt to extend our list. The songs of Cadman and de Koven alone would fill several programs, not to mention the art songs of MacDowell with their French and German leanings.

Do singers ever stop to think that Schubert and Schumann are welcome to the general public mainly because the general public was familiar with Schubert and Schumann? We venture the assertion that the first time a song by Brahms, Strauss, Wolf, Schumann, Schubert, is heard by the average concert goer he gets very little from it. But when he has heard the same song later in the same season, and then next season, and the year after, and again this season, he finds a charm in it which he misses when he hears a new song by Tom, Dick or Harry from Boston, Chicago, or St. Louis. We do not for a moment say that Tom, Dick, or Harry's song is better or even equal to the song of Schumann which is so well known, but we are sure that familiarity with a good song breeds, not contempt, but the attraction of association.

The phenomenal success of John McCormack is

due primarily of course to the singer's natural voice. Next to the beauty of the voice the programs that John McCormack selects are responsible for his hold on the affection of the public. Would he have had the tens of thousands of delighted hearers offering him money by the bushel if he had sung the conventional recital program so familiar to the New York public in pre-war days? He has sung his way into the hearts of the people with songs the people like to hear. Other singers can do the same in so far as the beauty of their voices will permit. Very often, however, the singer with the least attractive voice has the greatest ambition to shine as an interpreter of the least attractive songs. He scorns the ballad and has a poor opinion of the English language. He cannot speak French or German although he has worked hard and long with costly teachers to learn how to pronounce the French or German texts of the songs he considers worthy of his cultivation. No wonder he fails. No man can work so thoroughly for failure and not succeed in being a failure. David Bispham made a notable success with his songs in English. Charles W. Clark's reputation has not suffered because he sings so much in the language of the people. Edward Lloyd, one of the greatest of English tenors, would sing no foreign language whatsoever. We might continue to give examples of great artists who believe in the language and the songs of the people, but we have said enough about that subject.

Some of our readers may be surprised to find us writing up the ordinary ballad and popular song, and apparently writing down the art songs of the great masters. We know what we are doing. We believe ourselves able to tell good music from bad and we need no advice on the merits of Schumann and Brahms. We know, moreover, that so long as the American singer sings foreign songs and the American composer writes after foreign models the American public is acquiring a foreign taste without much satisfaction, and American music is not getting anywhere. Imitating foreign music will not develop native music. Even if American songs were very bad, which they are not, we would say that they should be encouraged rather than discouraged. Stoop to conquer rather than fail as a high class imitator. The best argument in our favor is that in music the Germans did not follow other nations. They developed a great musical art founded on the national folksongs and dances of Germany. We are not concerned so much at present with song writing as with song singing. We believe there are many fine American songs which ought to find their way to the programs once overloaded with German songs. The trouble is that some singers do not know of them. It has so long been the custom to fill the program mostly with the familiar songs of German masters that many singers have not cultivated the art of building programs without German songs. They hardly know where to turn for songs when they are asked to give a recital of American and English songs. Well, as we said a moment ago, John McCormack found songs the people wanted. No man can sit still and let fame and wealth come to him. If John McCormack found songs the public was glad to pay liberally to hear be sure that he took the greatest pains to seek those songs among the various publishers. It would have been far easier for him to have opened two or three volumes of Schubert and Brahms and compiled the old, familiar program. The work of the ticket sellers and the ushers would also have been much lighter. The labors of the music critic and the reporter would likewise have been much less as the concerts would be fewer and unimportant.

How many singers are there who judge a song by its intrinsic merits and pay no attention to the composer's name? It is so easy to think that a poor and uninteresting song by Beethoven is very fine simply because it was written by the composer of the great symphonies. Some of our readers may hasten to exclaim that there are no poor and uninteresting songs by Beethoven, proving to our satisfaction that the name of Beethoven is so great that it adds lustre to dull songs by the same composer. If Beethoven had written "I Hear You Calling Me" and Marshall had composed "Adelaide," we believe that the first song would still be popular and the second one forgotten. And how many English and American ballad composers have written bigger, better songs than Schubert's "Wildrose"? What is the good of keeping up the nonsensical reverence for little works by great masters. Give the great composers full credit for their great works, but do not condemn a good song merely because it was written by a man who never wrote a symphony, opera or oratorio. We assert that many songs by little song



writers are better than many of the songs by the great masters. Singers must find these songs and judge them by their merits. They will make a great mistake if they rush to the other extreme and sing every song that is American, for a song is not necessarily great because it is of American origin.

It is reported that when the stupendous brain of Newton left off weighing suns and measuring the fixed stars it was put to the task of planning a hole in the shed door to admit the household cat. Rumor says that Newton cut a big hole exactly proportioned to the size of the old cat and then made a small hole suitable for the kitten. Now, anybody but a towering genius knows that a small cat can enter by the big hole and that small hole is unnecessary for the kitten. Therefore, the village carpenter is better than an astronomical genius for cutting holes in shed doors. And we reason by analogy that many a small composer of fine feeling has written a song or two that appeal to the hearts of the people more often than the symphonic and dramatic fragments of the great masters appeal.

## OUR CREED

"Hurrah!" shouted the mob . . .  
"One cheer more," screamed the little fogleman in the balcony; and out shouted the mob again, as if lungs were cast iron, with steel works.

"Slumkey forever!" roared the honest and independent.  
"Slumkey forever!" echoed Mr. Pickwick, taking off his hat.

"No Fizkin!" roared the crowd.

"Certainly not!" shouted Mr. Pickwick.

"Who is Slumkey?" whispered Mr. Tupman.

"I don't know," replied Mr. Pickwick, in the same tone.

"Hush! Don't ask any questions. It's always best on these occasions to do what the mob do."

"But suppose there are two mobs?" suggested Mr. Snodgrass.

"Shout with the largest," replied Mr. Pickwick.

Volumes could not have said more.

Thus Charles Dickens, a half century ago and more, in his delightfully satirical vein; but even today there are certain editors and certain papers, with large pretensions to loving music and having only its best interests at heart, who as a matter of fact are always running about from one mob to another, counting numbers to see which is the largest mob, stopping to shout with that as long as it remains the largest—or at least, as long as they judge it to be the largest—and then quitting it for some new mob that appears for the moment even larger.

A certain editor who—except for being born in England of a lineage made sufficiently plain by his name—is a representative American, has just come out for the entire abandonment of German music on next season's programs.

That is, after considerable running about from mob to mob, he thinks he has discovered the largest one and is beginning to shout with it. How sensible and dignified musicians regard this safety first attitude is illustrated by a letter received at this office on July 27, written by one of the best known personalities of the New York musical world.

"Much to my surprise, ——— has an editorial favoring the suppression of German music of all ages. Much to my disgust! If I have to give up my Beethoven, Bach and Wagner, I will go to Tahiti, where at least I won't hear Meyerbeer and Flotow—the Prussian

composers of the trashiest rot that ever got by as good music; and all the anti-German music fiends endorse that awful stuff!"

Just to make things clear, we will restate our creed here:

1. We are pro-American, first, last, and all the time; every man and woman on the MUSICAL COURIER staff is a native-born American, except for one Canadian of English descent.

2. We are pro-music, first, last, and all the time.

3. We believe in good American music, just as we believe in good English, French, Spanish, Russian and Italian music.

4. We do not believe in bad music, no matter what the nationality of its composer.

5. As for German music, there should be no performance of that by living composers. Licenses for such performance must be obtained from the Custodian of Alien Property, and royalties paid to him, part of which eventually will be paid to the composer. This is giving aid and comfort to the enemy.

6. In the case of song or operas, they should be sung only with English texts.

7. We do not believe and do not expect to believe that the performance of the masterpieces of the long dead geniuses of music—Haydn, Mozart, Bach, Beethoven, Schumann, Schubert, Wagner, Brahms—is in any way an unpatriotic act; that is, has the slightest political significance; or that the influence of such music can be for anything else than the good of souls tired and worn with the world strife.

As Patrick Henry said, "If this be treason, make the most of it." But we are confident that it is not treason. The MUSICAL COURIER is not out hunting for the largest mob. It took the stand outlined at the beginning of the war, has maintained it since, and expects to continue to maintain it. It is extremely gratifying to the editor to receive letters like the one quoted above and to know that the MUSICAL COURIER's pro-music stand is supported by the best elements in the musical world. However, we have an open mind. Our only desire is to aid in the great object of making music help to win the war. If anybody can convince us that the playing of the great masterpieces which happened to be written by deceased German composers hinders in any way the prosecution of victory, we will oppose it just as heartily as we have advocated it. We believe very earnestly that music in the camps, on the field itself, and in the homes, is doing a great part in supporting that morale without which victory is impossible. But if anybody can produce unassailable proof that music is, on the contrary, in any way hindering the progress of victory, we will immediately advocate the entire abandonment of music for the war's duration. Music must help to win the war, and our only interest in music today is to help it do so.

The fifth year of war finds the Allies in a position of secure advantage which will be improved with every coming hour. There is every reason for optimism, and America has especial cause for feeling proud at the way things stand just now. The new note of confident hope and jubilant expectation is finding immediate response in the commercial world and the business boom and general prosperity will be unparalleled during the next twelve months and thereafter. The reaction on music is bound to be tremendous. The season of 1918-19 promises vast possibilities. Already it foreshadows gigantic activity. We expect attendance and receipts records to be broken all over the country.

## THE BYSTANDER

The inevitable day when the Bystander has to have his weekly *feuilleton* ready comes just as surely in hot weather, calculated rather to addle the brain than to make it think, as it does in cool. On a day like today I am not averse to stealing copy wherever I can find it. There is somebody on the New York Sun who writes special stories—very, very good special stories. Just the other day he happened to write one about music, which is my excuse for lifting it bodily to make most of this week's Bystander. Moreover, it appears to be more or less true, which is more than can be said for most of the Bystander's contributions.

The means employed by modern burglars, sneak thieves or parlor pickpockets to remove a piano without disturbing the owner remain a complete and paralyzing mystery to William Sheeley, contractor, of Ambury road, Great Kills, Staten Island. The piano in question was removed painlessly yesterday afternoon while Mr. Sheeley slept within sound of its sweetest note, and he is convinced that it might as readily have been stolen if he was engaged in playing a sonata or the ever popular "Chop Sticks."

The detectives of the New Dorp station, willing to investigate anything once, have found no foot, teeth or elbow marks about the Sheeley home indicating the course of the piano movers. As nothing else in the contractor's home was disturbed they are, to use the oldest of police terms, baffled. They are that way after years of association with crime and criminals. Mr. Sheeley—who is merely a lay person and was lying down when the melodion escaped—is simply baffled.

According to the trifling evidence thus far obtained in the case, Mr. Sheeley was lying on his right side in a bathrobe in a room adjoining the music room. At two o'clock he heard a rustling in the adjoining room, but never suspecting that any one could be rustling the piano, he dropped off to sleep. He awoke at half-past four and, sensing a feeling of loss, went into the music room and shrieked once. Where the square piano had stood there was nothing but a pencil box. No music lover could be deceived by this absurd Staten Island deception.

Neighbors came running, as neighbors ever will, and all declared that they had been sitting out on their porches and had noticed no

one going in any direction with a piano. There was nothing left to do then but to call the police and Detective O'Connell.

Mr. Sheeley was not sure whether he had been chloroformed or struck on the head with a blunt instrument. Assisted by Detective O'Connell and the Staten Island police, he looked in vain for a bruise, after which an equally unsuccessful search was continued for the piano.

Mr. Sheeley stated that the piano was the very one upon which Jenny Lind learned to play. At the time of the statement he seemed to have entirely recovered from whatever indignities the burglars may have seen fit to heap or lean upon him.

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The Bystander's good friend, Sylvester Rawling, of the Evening World and the Manhattan Club, evidently also has trouble in finding things to fill up with in summer. The other day he perpetrated a hot weather paragraph entitled, "Why Mary Garden Has Not Married—Yet." Part of it went like this:

Once when I was at luncheon with her there was a fresh report that she was engaged.

"What's all this talk about your going to marry a Russian Prince?" I asked. First she smiled, and said archly, "None of your business, sir!" In a moment she was serious.

"Why shouldn't I marry if I want to and I think it would make me happy?" she asked. "I am still young, but I am not growing younger. You know I earn a large income. Then I have excellent advice as to investments. Some day I shall be a rich woman. If I will how shall I be sure that a suitor isn't wooing my money instead of wooing me?"

Sly old dog, this Rawling man! Reading the above, it occurs to me that he is still very much a bachelor and somehow or other, I am also reminded in some inexplicable way of an historic remark originally uttered by the late Mrs. John Alden, of Plymouth, Mass., née Priscilla Mullins.

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I have heard of this fellow or that fellow being the lion of the occasion, but never knew that Ernest Gillet had written a piece of music about it until I saw it on the Stadium program the other night—"Lion du Bal."

BYRON HAGEL.

## I SEE THAT—

Namara, of the Chicago Opera Association, played the accompaniment of the final encore for her colleague, Florence Macbeth, at a recent concert at the Stadium, New York City.

Walter Greene is under the management of Daniel Mayer. Rose and Otilie Sutro have just returned from an extensive trip in the South.

Joseph Breil, composer, has written a one-act opera for Constance Balfour.

Carlo Liten, the famous Belgian tragedian, who has already created a sensation, will tour with the Cincinnati Orchestra.

Emma Roberts is to sing an All-American program at the Worcester Festival.

Modest Altschuler, conductor of the Russian Symphony Orchestra, is summering in Rangeley, Me.

Oliver Denton is devoting his entire time during his vacation to the study of American composers.

Dora Gibson is to feature Henry Hadley's "To Victory" at a Red Cross Benefit at Nantucket, Mass., August 10.

The prize competition for a string quartet, inaugurated by Mrs. F. S. Coolidge, closed on July 15. Many manuscripts were received.

Lieut. Albert Spalding scored in Rome at a monster benefit concert.

Maggie Teyte's disobedience netted sailors \$2,000.

A governor and mayor sent for tenor Rosenblatt to assist in W. S. S. campaign.

Evelyn Parnell was soloist twice at the Stadium concerts in one week.

Constantin Nicolay was a Greek fête star.

Belgian orchestra attracted a big London audience.

Hans Kindler again signs with Philadelphia Orchestra.

Ethelynde Smith visited Camp Gettysburg.

James Goddard always uses "The Long, Long Trail" and "The Magic of Your Eyes" in soldiers' and sailors' concerts.

"Piano students are too much associated with commercialism," says Harold Mickwitz.

Florence Bodinoff is in Canada filling a special Chautauqua engagement.

Haywood artists sing at Fort Slocum.

Vera Kaplun-Aronson will appear as soloist in Chicago, in November, with the Chicago Symphony Orchestra, Frederick Stock, conductor.

Amanda Vierheller gives interesting story of her career.

"Music is an essential in peace and in war," says Mabel Garrison.

Matzenauer has been engaged for "Virtuosi" festivals to take place in Louisville and Indianapolis.

Grace Kerns is to stay in France.

Philip Gordon has joined the navy.

Mabel Riegelman sang at Stadium concert last week.

The new Witherspoon studios will open September 30.

Elizabeth Gutman is a successful pioneer of Russian and Jewish folksongs.

Mme. Schumann-Heink has placed "Mothers of the Homeland," issued by Leo Feist, Inc., in her repertoire.

Vera Kaighn is a great favorite in the Middle West.

Henry Hadley's "To Victory" is winning great favor.

Caruso will sing at Saratoga Springs, N. Y., August 17.

Pablo Casals has received the highest civilian honor from King Alfonso XIII.

A son was born on July 29 to Mr. and Mrs. André Benoist.

Special Deputy Park Commissioner Philip Berolzheimer presented a large silk American flag to the French military band at the concert on the Mall, Central Park, Friday evening, July 26.

William Tyroler will open new studio in New York.

Frieda Hempel was Mme. Sembrich's guest of honor recently at Lake Placid, N. Y.

Many Guilman Organ School students are in the service. There is to be no rest for Orville Harrold.

Prominent singers feature Hinds, Haydn & Eldredge publications.

Claudia Muzio makes hit in "Bohème" at Ravinia Park.

Frances Alda's record of "The Magic of Your Eyes" appears in the August catalog of a talking machine company.

The San Carlo Opera Company is planning a record tour for next season following its opening in New York City in September.

The American Music Optimists gave five splendid concerts at the Hotel Marseilles, New York, during its first season.

McCriss Gabrielle Williams, of Pittsburgh and Erie, Pa., has been spending a few days in New York City before going to his summer home near Utica, N. Y.

Mische Elman's appearance at Ocean Grove, N. J., will take place on August 10, under the direction of R. E. Johnston.

An article by Maurice Aronson, "Chopin's Eternal Miniatures," which appeared in the MUSICAL COURIER for July 25, is exciting much favorable comment.

The American Society of Singers are to have at least eight weeks at the Park Theatre, New York, beginning September 23.

National Opera Club members summering at Lake Chautauqua gave a musicale there.

Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, is spending several weeks in New York City.

Anna Fitzu and Andres de Segurola will make an extensive joint concert tour early in the fall.

L. E. Behymer will remain in New York for two weeks.

In recognition of his services to the allied cause, the French Government has awarded to Otto H. Kahn the decoration of Chevalier of the Legion of Honor.

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—reached magnificent heights of power.—*Max Smith, New York American, November 7, 1916.*  
—imparted to his reading a poetic warmth.—*W. J. Henderson, New York Sun, November 7, 1916.*  
—beyond doubt an artist of great intelligence and superb equipment.—*Maurice Halpern, New York Staats-Zeitung, November 9, 1916.*  
—a pianist of unusual skill and dexterity.—*Boston Transcript, November 8, 1916.*  
—was nothing short of captivating. . . . had light, color and personality. . . . With solo playing of this order there can never be any reason for abolishing soloists.—*H. C. Moore, Chicago Journal, November 10, 1917.*

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**A Milwaukee Manager**

A recent issue of the Milwaukee Free Press (July 28) contained an interesting article about Margaret Rice, manager of Arthur Shattuck and of many other successful ventures, principally concerts given in her home town of Milwaukee. Last year her series of musicales for the benefit of the Home Relief department of the National League for Women's Service were so successful that they are to be repeated this winter, some of the participants being Olga Samaroff, the Trio de Lutece, Arthur Alexander, Gabrielle Gills, etc. Last season the musicales had the Trio de Lutece, Theo Karle, Arthur Shattuck, Florence French and Mrs. Mitchell Hoyt.

The musicales are given on the principle that a good program one hour long is more enjoyable than a longer one, in these strenuous days; also, the size of the audience is limited to three hundred and fifty, again on principle. These affairs are intended to be given under conditions that permit quiet, restful enjoyment of good music. There were few things given in Milwaukee last year that afforded more pleasure.

In connection with her work for Arthur Shattuck, Miss Rice, once a school teacher in Milwaukee, and a young lady of wide resource and large vision (to say nothing of energy and perseverance) has found it possible to work toward success though from the Middle West as a starting point. Inasmuch as Mr. Shattuck has under her management played in all the important cities of the country, in the best recital courses and with the leading orchestras, it would seem that the Middle West is no handicap if the artist is first rate. Next season promises to be far better than any Miss Rice has had in the three years she has managed Mr. Shattuck. That sterling artist is making



Photo Stein, Milwaukee.  
MANAGER MARGARET RICE,  
of Milwaukee.

steady, consistent progress. While Miss Rice feels she is a long way from the goal she has set herself, she feels proud of the strides he has made as a box office attraction for good local managers. An American artist of genius, an American manager, and the manager an American woman—it is a strong combination.

**William Tyroler's New Studio**

William Tyroler, for several years past assistant conductor at the Metropolitan Opera House, will open a new studio in New York on September 1. Mr. Tyroler is a man who has come to the front in his profession very rapidly. In Munich he graduated from the Bavarian Royal Academy, and, determined to learn opera from the ground up, joined the chorus at the Royal Opera House. While singing in the chorus he was active, however, as coach, and many leading artists worked with him. In 1908, Andreas Dippel engaged him for the Metropolitan, and since that date he has remained with that organization as assistant conductor, assistant chorus master and instructor in the chorus school. In 1912 and 1913 he went to South America with Carl Jörn as his accompanist and also as conductor in Mr. Jörn's orchestral concerts. He met with unvarying success on these trips. Among the honors accorded Mr. Jörn and him was that of an invitation to the residence of the President of Chile.

Among the prominent artists who have coached with Mr. Tyroler on this side of the ocean are Ernestine Schumann-Heink, Frieda Hempel, Louise Homer, Maria Barrientos, Margaret Matzenauer, Sophie Braslau, Pasquale Amato, Giovanni Martinelli, Adamo Didur, Paul Althouse and William Wade Hinshaw. As conductor, he has directed a number of the Metropolitan Opera Sunday night concerts.

Mr. Tyroler became an American citizen several years ago, having determined soon after he came here that this country best suited his ideals.

**LA SCALA TO RESUME**

**"Nave" a New Montemezzi Work—"Mosé" to Open Season in September**

For the first time in its long history, Italy's famous opera house, the La Scala of Milan, was closed for the whole of the season of 1917-1918 owing to conditions caused by the war. But the welcome announcement comes now that the Commission of Directors, made up of Maestro Tullio Serafin, Engineer Scandiani, Mario Sammarco, the baritone, and Italo Vicentini, have made arrangements to reopen the house. The coming season will begin in the middle of September and continue for three months. Net profits, after payment of expenses, are to go to help war orphans, wounded soldiers so mutilated as to be unable to support themselves, and to the fund for the assistance of operatic artists impoverished through the war. The municipality, instead of its former subsidy of 150,000 lire (\$30,000), can only grant about \$10,000 this year, but a number of large private subscriptions have been made and it is confidently expected that the season will be a financial as well as an artistic success.

The important novelty of the season promises to be "Nave," by Italo Montemezzi, whose "L'Amore dei Tre Re" is the one real success in Italian opera since "Tosca." Familiar works to be included in the repertoire are "Aida," "Don Pasquale," Rossini's "Mosé" (which will open the season in honor of its centennial), and Boito's "Mefistofele" (in honor of its semi-centennial and in memory of the composer, who has just died). There are to be two novelties by composers quite unknown on this side of the water, Favara's "Urania" and Bianchi's "Ghismonda." Bianchi is a young Milan composer.

The conductors will be Tullio Serafin and Edoardo Mascheroni. Among the artists already under contract are Rosina Storchio, Elena Serafin-Ruskowska, Giannina Russ, Linda Canetti; the tenors Gigli, Grassi, di Giovanni (the only American artist), Borgili and Dolci; the baritones Cigada and Badini; the basses Cirino and de Angelis.

**Spalding Scores Hit in Rome**

A remarkable success was scored recently in Rome by Lieut. Albert Spalding, the American violinist, now attached to the American aviation forces in Italy. The occasion was a monster benefit concert given in the open air in honor of the oppressed nations—Poland, Belgium, Italia Irredenta, Servia, Bohemia and Russia—and each nation was represented on the program by the works of some of their composers. Spalding represented Poland, playing some of the violin compositions of Wieniawski. Battistini, the Italian baritone, was the other soloist, while Georges Pomerantzew, from Moscow, conducted a specially augmented orchestra.

The concert was given at the Villa de Medici (where all the Prix de Rome winners are sent from Paris) on Sunday afternoon, June 23.

**Laurence A. Lambert a New York Visitor**

Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, Portland, Ore., is spending several weeks in New York City, and, as may well be imagined, he is utilizing his time in perfecting plans for furthering the interests of the company he represents.

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# PROMINENT SINGERS FEATURE HINDS, HAYDEN & ELDREDGE PUBLICATIONS

Last season the publishing house of Hinds, Hayden & Eldredge brought out a number of successful songs that were used upon the programs of many prominent singers. One of the most popular was "The Cock Shall Crow," by Charles S. Burnham. Harvey Hindermeyer, the well known New York tenor, will sing "The Cock Shall Crow" at the Lockport Festival in September.

"Southern Lullaby" by Ernest R. Kroeger, is another favorite. John Finnegan writes of this song: "Will start right in on 'Southern Lullaby,' a very fine number." Leon

Rice, the singer who has done so much singing of late in the camps, writes the publishers as follows: "It is a charming recital number and the audiences are quick to recognize its merit. I am featuring it on my 'all American' programs."

Another song, "In Arcady," by Joseph McManus, Mr. Rice finds "very attractive and tuneful." He adds: "You will undoubtedly have splendid success with it as it is so singable and makes an instant appeal to the audience."

Both "The Southern Lullaby" and "In Arcady" were

featured numbers on the program given at the Waldorf-Astoria, New York, by the pupils of Mildred Emerson, and were received splendidly. Miss Emerson has also said that she would use the former at one of the camps this month. It is quite probable that she will make a phonograph record of "A Southern Lullaby."

Carl Doering's song, "Longing," is endorsed by Mabel Riegelman in the following manner: "I find 'Longing,' by Carl Doering, most charming and beautifully suited to my voice. I shall add it to my new program."



Photo, Spencer & Stolle.  
MABEL RIEGELMAN,  
Soprano.



Apeda, N. Y.  
LEON RICE,  
Tenor.



JOHN FINNEGAN,  
Tenor.



White, N. Y.  
HARVEY HINDERMEYER,  
Tenor.



Apeda, N. Y.  
MILDRED EMERSON.

FIVE SINGERS WHO HAVE USED HINDS, HAYDEN & ELDREDGE SONGS WITH SUCCESS.

## MUSIC WEEK AT CHAUTAUQUA

(Continued from page 5.)

the solos in the height of artistry. At the conclusion of the program a little flower girl came forward and presented Mr. Whipp with a basket of wild flowers from the fields, while the chorus showered the band, orchestra, Mr. Hallam and Mr. Shattuck. It was a "flowery" scene.

On Thursday afternoon, a joint Artists' Recital was given and was one of the features of the week. It was given by Sol Marcossin, head of the violin department; Ernest Hutcheson, head of the school of piano playing; and Georges Mager, tenor soloist with the French band, who sang an aria from "Sigurd," by Reyer. He was recalled and responded with "The Jolly Sailors," words by J. Richepin, and music by his son, T. Richepin.

### The August Soloists

The soloists for August are Lillian Heyward, soprano; Lillia Snelling, contralto; George Hart, tenor; and George Galagher, bass. The first appearance of Mr. Hart and Miss Snelling was at the concert with the French Band on Thursday night. Mr. Hart sang "Let Me Like a Soldier Fall," by Wallace, and Miss Snelling "When the Boys Come Home," by Speaks. Both made a decided hit, and were enthusiastically received. The program closed with a very spirited rendition of the beautiful "Venetian Dances," by Captain Pares.

On Friday at 2.30 the program was given entirely by the soloists for August. They were heard in appropriate and well chosen numbers, both in solo and duet form. This was the first occasion on which they appeared together, and the result was a happy one. Chautauqua enjoyed them.

The program on Friday night was given over entirely to the band, with one contribution each from Miss Heyward and Mr. Galagher. The band also escorted the Sixth National Service School to retreat after giving a fine concert in the camp on Friday evening.

### The Final Day

Saturday, the closing day of the great festival, two wonderful concerts were given by the French band. They brought forward a number of their best soloists, and the programs, both afternoon and night, were immensely enjoyed. The feast closed with a fine composition by Captain Pares, written because of the brotherhood of the two countries at this time. It is a collection of popular airs of the United States and France, worked in the finest of weave, and brought to a powerful climax by simultaneously working the two national airs in counterpoint. The send off of the band was as enthusiastic as the reception, which demonstrated without a doubt that these fine Frenchmen had won their way into the hearts of Chautauquans and maintained it to the end by splendid musicianship and gentlemanly character.

### "Papa" Pares

A closing paragraph concerning the character and personality of this great leader, Captain Gabriel Pares, would not be out of place here, for his predominating characteristic while in Chautauqua came to the surface on many occasions. He is passionately fond of small children, and his tenderness in playing with them in Chautauqua was a

picture long to be remembered. His is a very kind heart, anyway, and he is ever so fearful lest he hurt the feelings of some one. His conducting of the "Marseillaise," sung by the four hundred children, seemed to delight him as much as anything here, and while they were singing other American numbers, he sat near them and watched, and applauded every move they made.

All of the accompaniments for the solos by the Frenchmen were played by M. Truc, who is very skilled in that art. Mr. Miquelle, cellist with the band, was requested to repeat the "Swan," by Saint-Saëns, so insistent was the applause. Thillois is a great violinist, as is Debrulle, and both were forced to furnish encores. The oboe solo by M. Speyer, the flute solo by M. Baudin, the clarinet solos by M. le Roy were all much enjoyed, as were, in fact, all of the solos by the members of the band. They have come, played, conquered, and gone, but they have left in Chautauqua a closer feeling of fellowship between the two nations.

Before going on their tour of the camps of the Middle West, the band will visit Niagara Falls, at the invitation of the business men of Buffalo, who will place at their disposal the necessary automobiles for transportation there and back from Buffalo.

### Concluding July Concerts

A very interesting concert, made up from songs of the Allied nations, was given in the Amphitheatre on Friday, July 26, under the direction of Alfred Hallam. The program opened with the Garibaldi Italian Hymn, sung by the choir. Norman Arnold sang "God Be With Our Boys Tonight," and was enthusiastically received. The orchestra contributed a selection of Italian folksongs, followed by "Scots Wha Hae Wi' Wallace Bled," Scotch air, and "The Canadian Maple Leaf Forever," which made a decided hit with the assembly. Rosalie Miller sang an "Old Italian Song" and the Fourdrain "Carnaval" in splendid style. Hartridge Whipp was recalled again and again, after his singing of Speaks' "On the Road to Mandalay." The program closed with a magnificent rendition of "Song of the World Adventurers," by Converse.

Each of the soloists for July appeared on the program of the Sacred Song Service which was given in the Amphitheatre, on Sunday, July 28. Mr. Whipp sang "O God, Have Mercy," from "St. Paul." "Peace of God," Gounod, was sung by Miss Miller. Mr. Arnold contributed Kursteiner's "Promise," and Miss Abbott sang "Abide with Me," by F. G. Shattuck, who is the official accompanist of the Chautauqua Institution. The choir gave a spirited reading of "The Soul Triumphant," by Noble, and the program closed with the choir and audience singing "God Bless Our Men," with a fervent spirit of patriotic enthusiasm.

R. D. S.

### Hinkle, Werrenrath and Garrison Dates

Florence Hinkle and Reinald Werrenrath are among the American artists engaged by Ossip Gabrilowitsch for solo appearances next year with the Detroit Symphony Orchestra. Mabel Garrison will make a concert tour of the Pacific Coast in April, and Reinald Werrenrath, prior to making his debut at the Metropolitan Opera House, will have a concert tour through the South in January.

## OPPORTUNITIES

**OPPORTUNITY FOR A SINGER** to obtain a free scholarship. An arrangement has been made with a well known vocal teacher in New York City to give instruction in singing to a talented young lady preparatory for concert and opera. A contralto preferred. The pupil must be talented and under thirty years of age and have a good natural voice. Instruction will be given absolutely free for three years to a deserving and talented pupil. This offers an opportunity to some one possessing talent to obtain free instruction. Address, "D. S. A." care MUSICAL COURIER, 437 Fifth avenue, New York.

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**WANTED**—To purchase vocal class in city. Not more than two hours out of New York. Address, M. A., care of MUSICAL COURIER, 437 Fifth avenue, New York City.

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## KIRK TOWNS, BARITONE AND TEACHER, RESUMES HIS CAREER IN CHICAGO

Accepts Position With the Columbia School of Music—New Catalog of the Chicago Musical College—Knupfer Studios' Prospectus—Pupils' Recital at Viola Cole Studio—Some Chicago Managers—Local Items

Chicago, Ill., August 3, 1918.

Chicago will be glad to hear that Kirk Towns, the well known baritone and vocal pedagogue, has decided to return to this city and make it his permanent residence. For his part, Mr. Towns says that he is more than delighted to return to the scene of his earlier work and of his decisive successes as an instructor in the vocal art. It will be remembered that following his career as an operatic artist and teacher abroad, Mr. Towns was secured for the voice department of the Chicago Musical College, where he acted in the capacity of co-director with Mrs. O. L. Fox and Adolph Muehlmann.

After some years of pronounced success in Chicago, Mr. Towns was secured as the head of the vocal department of the Southern Methodist University, at Dallas, Tex., where exceptional financial and other inducements caused him to make his headquarters for three years. However, he never lost his love for the big city on Lake Michigan and for its more active musical life and atmosphere, and therefore, when an unusually attractive offer came to him recently from the Columbia School of Music, he decided to give up his labors in Texas and to settle again in Chicago. Mr. Towns will take up his new position in September, when the Columbia Schools reopen formally. As an earnest of what the Southern Methodist University thought of Mr. Towns and his work there, it may be said that under date of July 10 he received a letter from the president, R. S. Hyer, of that institution, who writes that he regrets exceedingly Mr. Towns' determination to resign, and he adds:

Largely because of your artistic ability and your gracious readiness to respond cheerfully to public service, you brought our voice department prominently before the musical public at the

very opening of our University. At the very outset you secured a large patronage, which has grown from year to year. Your reputation is so well established in our section that pupils for your department are secured with the greatest ease. I fear that it will be quite difficult to secure a successor who can conserve the interest you have developed in our behalf.

Frank Reedy, the bursar of the Southern Methodist University, also wrote to Mr. Towns congratulating him on the notable success which he achieved during his stay at the school. He says:

In numbers and in art your classes have come to be known favorably over the entire state of Texas. As a pedagogue we have found you to be unusually brilliant. You are capable not only of rendering an entire evening's program with utmost success, but also you have the ability to impart this same knowledge to your students.

In view of the above recommendations, and the other high praises that have been printed about Mr. Towns by Texas newspapers of prominence, it may be inferred that his forthcoming residence in Chicago will constitute an important factor in the future artistic doings of our town along vocal lines.

### New Chicago Musical College Catalog

The 1918-19 catalog of the Chicago Musical College, just received, is a handsome one and contains many interesting announcements. Among the faculty are noticed several new names of widely known musicians, which enrich the already prominent list of teachers at this eminent institution, headed by such an all-around musician as Felix Borowski and the able vice-president and manager, Carl D. Kinsey. As already announced in these columns, the college offers four special prizes for next season in a Mason & Hamlin semi-concert grand piano, a Conover parlor grand, and two public recitals during the season 1919-20 with all expenses paid, offered by Carl D. Kinsey and Felix Borowski.

In the foreword is the following: "One of the most notable features of the Chicago Musical College's plans to make its course of study as complete and as attractive as possible has been its engagement of famous teachers as guest instructors. Last season but one there were engaged Mme. Teresa Carreno and Oscar Saenger. It was a matter of deep regret to the institution that the death of Mme. Carreno, just before the date of her departure for Chicago, deprived the world of one of its most famous pianists and the college of a teacher of rare skill and enthusiasm. . . . Last season Mr. Saenger again taught in the college, and there was associated with him Herbert Witherspoon. . . . But the institution is not satisfied to rest upon its laurels. Encouraged by the phenomenal success which waited upon its enterprise in bringing to Chicago the two greatest vocal teachers in America, it has made arrangements to secure the services of Leopold Auer, the most famous violin pedagogue in the world.

The plan of inviting guest teachers has been of such triumphal success, it has accomplished so much for the students who have availed themselves of the guidance of famous artists, that the Chicago Musical College will make it an annual feature. Negotiations already are being made with other teachers of world-wide renown." Students are particularly urged to attend the weekly concerts that are given in Ziegfeld Theatre every Satur-

day morning. These performances are a highly important feature of musical education. They are free to the students.

### Knupfer Studios' Catalog

Another fine catalog received this week is that of the Knupfer Studios, which is one of the best of its kind received at this office. Of artistic design, well arranged and containing much of interest, the catalog is the work of an artist. The Knupfer Studios, a school of musical arts, directed by Walter R. Knupfer with Anita Alvarez-Knupfer as associate director, are entering upon their second year of musical activities with a stronger faculty and a larger enrollment. Scanning the list of teachers, one notices widely known names, and also this season many new ones.

To quote from the booklet: "The Knupfer Studios offer opportunities to students who are seeking a complete musical education, as well as to those desiring to confine their work to one special branch of music. The instruction, given under a carefully selected corps of instructors, presents the most improved and progressive methods of musical education. The purpose of the school is to maintain by all practical means a superior class of instruction for pupils of all grades, with due recognition of the characteristics and individuality of the student."

Six scholarships will be awarded pupils of exceptional talent who are in need of assistance. Frequent recitals are given in which students of all grades participate. At the close of the season a series of individual recitals by members of the artists' class will be presented. As a preparation for these performances, weekly practice classes are held, at which all students must appear when directed by their instructors.

### Chicago Managers

Following the invariable rule of moving around, many former Chicago managers will open their offices this season in other localities than Chicago. Ernest L. Briggs, for several years in Chicago, left the scene of his first activities in the managerial field last spring for the East, though he has not as yet been heard from. Vera Brady Shipman, who opened a Chicago bureau a year or so ago with great éclat, is now located in Salina, Kans., where, it is understood, she is also connected with a daily paper. The Fulcher brothers, whose stay in the Windy City was brief, were equally successful in Gotham. It is said that they are at present in the U. S. Army. The Culbertson brothers are also in the army, even though their home office in Chicago is still in existence. The life of a manager in Chicago is of short duration. New York seems a better field, inasmuch as many firms there have been in existence for many years. New managers will be found in Chicago this season. This office wishes all of them good luck, and sincerely hopes that their offices will remain open for many years to come. There is need in Chicago for good managers or booking agents—but one must emphasize that they must be good.

### Donaghey Vacationing with Galli-Curci

Frederick Donaghey, the well known critic of the Chicago Tribune, and Mrs. Donaghey are spending their vacation at the home of Galli-Curci at Pine Hill, in the Catskills, New York.

### Pupils' Recitals at Viola Cole Studio

The program given by pupils of Viola Cole in her studio, 622 Fine Arts Building, on last Friday evening, constituted the last of the series of student recitals which began last November and extended through the season. Practically all of the pupils are continuing their studies during the summer, but the temperature makes recitals impractical. The program was opened by Master Harold Rudnick, who played selections from the Schumann "Album for the Young." Janet Miller followed with numbers by Bach and Heller; Margaret Garber played Beethoven and Moszkowski selections; Irene Collins, Chopin and Liszt numbers, and Bess Clair Murray closed with the MacDowell "Shadow Dance" and the Schumann fantasia. The playing abounded in good qualities, and was a splendid tribute to Miss Cole's faculty for training pupils in true musicianship. Most of the performers possessed an unusually deft facility for handling complicated technical problems with grace and charm, and a few attained a positively artistic plane in interpretation. By a process of psychological analysis Miss Cole has conceived a system of instruction which provides for a fine balance in the training of heart, mind and fingers.

### Chicago Musical College Notes

Sylvia Loder, student of the vocal department, sang at the concert given by the Chicago Symphony Orchestra at Ravinia Park last Sunday. Bernice Seabury and Mrs. Carleton Vail, also studying at the college, are scheduled to appear at Ravinia Park—the former August 16, the latter the first or second Friday in September.

Eric de Lamar, of the Chicago Musical College faculty, will produce his solo cantata, "Give Ear, O Israel," for tenor, at the vesper choral prelude at the fourth Presbyterian Church next Sunday. The following Sunday he will give the first interpretation to a motet, "Thy Word Is a Lamp," for six part chorus, solo cello and organ, by Felix Borowski.

Carl D. Kinsey, vice-president and general manager of the Chicago Musical College, left Chicago last Tuesday for a vacation which he will spend in the East. Among

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other places he will visit Lake George, N. Y., where he will see Professor Auer, who will join the staff of the college next September. Mr. Kinsey, who will be accompanied by his wife, also will pay a short visit to Mr. and Mrs. Witherspoon. Mr. Witherspoon has just concluded his term of summer teaching in the Chicago Musical College.

Edna Kellogg, student of the college, will come to Chicago from New York on August 7, in order to begin rehearsals with the Boston English Opera Company. Miss Kellogg will open her season as principal soprano with that organization early in September. JEANNETTE COX.

### The Columbia Concerts

Those who attended the concert of the New York Military Band, Edwin Franko Goldman, conductor, at Columbia University, New York, on Wednesday evening, July 31, received a very pleasant surprise. Owing to the inclemency of the weather, the program was rendered in the gymnasium, but when Mr. Goldman conducted his delightfully melodious little intermezzo, "On the Green," one forgot for the moment that he was indoors, and could almost believe himself out on the Green, listening to the music with the trees rustling and the stars in full glow. This was the first performance of the composition, and there was no doubting the approval of the audience, for nothing would do but a repetition, and the second rendition was even more pleasing than the first. Mr. Goldman composed the composition in May of this year, and dedicated it to Mrs. Daniel Guggenheim, through whose interest and assistance the Columbia concerts were made possible. It is to be hoped that Mr. Goldman will give the intermezzo more than one hearing before the end of his present season at Columbia.

The program rendered was a patriotic one, and very appropriately the first number was Sousa's "Stars and Stripes Forever." Mr. Goldman and his men did splendid work in the overture, "Solennelle, 1812" (Tchaikowsky), a composition which is descriptive of the invasion of Russia in 1812 by the French under Napoleon and their final defeat. The other band numbers were excerpts from "Madame Butterfly," an American fantasia of Victor Herbert, and Mayhew Lester Lake's "The Fighting Allies," and when, in the last named work, the national anthems of Serbia, France, Belgium, England, Italy, and America were heard, they were punctuated by rounds of applause.

The soloist of the evening was Craig Campbell, a tenor who has distinguished himself on the concert stage, in oratorio and in light opera. He chose for his program three familiar songs: "I Hear You Calling Me," "Roses in Picardy" and "A Sailor's Song."

The program at the concert on Friday evening included the following instrumental numbers: "Swedish Coronation March," Johan S. Svendsen; overture, "Fra Diavolo," D. F. E. Auber; waltz, "Tout Paris," Emile Waldteufel; fantasia, "Uncle Tom's Cabin," J. Bodewalt Lampe; dances from "Nell Gwyn," Edward German; "Yesterthoughts" and "Punchinello," Victor Herbert; "Reminiscences of Scotland," Daniel Godfrey.

The soloist was Harvey W. Hindermeyer, tenor, who sang a group of songs: "To Madelon," Louis Koemmenich; "If Flowers Could Speak," Mana Zucca; "The Americans Come," Fay Foster. The three songs are delightful compositions, and Mr. Hindermeyer's rendering of them won the appreciation of the great audience.

### Music at University of Illinois

Recent events at the University of Illinois have included an organ recital at the auditorium, Thursday, June 20, by J. Lawrence Erb, F. A. G. O., organist; a faculty recital by Edna A. Treat, pianist, and E. Earle Swinney, baritone, at Morrow Hall, Thursday evening June 27; a complimentary recital by the faculty of the school of music to the Illinois State Veterinary Medical Association in the auditorium, Tuesday evening, July 9, given by J. Lawrence Erb, Earle Swinney and Edna Treat; organ recitals by Mr. Erb in the auditorium, July 11 and July 25; a patriotic meeting in the auditorium Wednesday evening, July 10, and a faculty recital in Morrow Hall, Thursday evening, August 1, when the program was given by Olga E. Leaman, soprano, Edna A. Treat, pianist and E. Earle Swinney, baritone.

### Engagements for Klibansky Pupils

Lotta Madden, artist-pupil of Sergei Klibansky, has been engaged as vocal instructor at the Institute of Applied Music, New York. Kitty Gladney is engaged for the new revue of the Palais Royal. Betsy Lane Shepherd scored a success at her concert in Bowling Green, Ohio, July 15.

At the second examination recital at Mr. Klibansky's studio, the following pupils sang:

Louise Morgen, Frances East, Anne L. O'Brien, Wanda George, Ethlyn Morgan and English Cody. On request of many out of town pupils, Mr. Klibansky will continue to teach at his New York studio, 212 West Fifty-ninth street, during the months of August and September, on Tuesdays, Wednesdays, Thursdays and Fridays. On other days he will be at his summer home, Ridgefield, Conn.

Photo, Apeda, N. Y.

### Casals Receives High Spanish Honor

Word has come from Spain recently that Pablo Casals has received the highest honor from King Alfonso XIII that it is possible for a civilian to receive. It is an order called "La Gran Cruz de Alfonso XIII" and is given very rarely. Antonio Maura, the Prime Minister of Spain, a great figure in Spanish politics, is the only other person who has been decorated with this order in recent years. Apparently it was awarded to Casals for no other apparent reason than as recognition of his attainment as a musician.

Casals has always been extremely close to the Spanish reigning house. As a boy the patronage and friendship of Queen Maria Christina, mother of the present king, meant much to him. They were estranged for several years, due to the Queen's misunderstanding of a boyish act that savored of disobedience on the part of Casals, though they eventually met and were reconciled after Casals had become famous all over Europe.

Casals played at court very recently, for the first time, for Queen Victoria, the wife of Alfonso XIII, though he had played numerous times at the court for her husband and Queen Maria Christina.

### Berolzheimer Presents a Flag

At the concert given by the French Military Band on Friday evening, July 26, on the Mall in Central Park, New York, Special Deputy Park Commissioner Philip

Berolzheimer presented to the band a large silk American flag. The flag was accepted for the band by Captain Pares, its director, who made a charming speech in French in acknowledgment. The concert, as reported in last week's MUSICAL COURIER, was a great success. It was one of the series of Mayor Hylan's People's Concerts, and the band volunteered for it, through the courtesy of the Y. M. C. A., as a compliment to the city of New York, in recognition of the hospitality which had been shown the band men here.

### Haywood Artists Sing at Fort Slocum

On Tuesday evening, July 23, the soldiers at Fort Slocum gave the artists from the Haywood studios an ovation. The audience of 5,000 men were enthusiastic from the very first offering in the form of a duet sung by Reba Dalridge, soprano, and James Boone, tenor. James Bell, soloist of St. James' Church, New York City, followed in two stirring songs well suited to his deep bass tones. Miss Dalridge won the men in Harriet Ware's "Mammy's Song," and after singing a popular song entitled "Baby's Prayer at Twilight," cheers were vociferous and prolonged. Mr. Boone, tenor, kept the program much alive by singing "Caroline" and a war song that the soldier audience was demonstrative in receiving. Mrs. Haywood concluded the program by singing Cadman's "Dawning" and "Keep on Hopin'," by Maxwell. The 5,000 men took the latter song literally, judging from their manifestations and a demand that it be repeated. Mr. Haywood was the accompanist for the evening.

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## BOSTON RECEIVES WORD FROM LIEUT. ALBERT STOESSEL

Young Violinist, Leader of "Boston's Own" Band, Lands Safely in France—  
Guy Maier Writes From the Front—Henry Danges in France—  
Mildred Mills at Pasadena

Boston, Mass., August 3, 1918.

Word has just been received from Lieutenant Albert Stoessel, of Auburndale, leader of the 301st (Boston's Own) Infantry Band, who is in France with the 76th Division. Lieutenant Stoessel was the first and probably the youngest regimental band leader in the National Army to receive a commission. He is twenty-three years old.

Lieutenant Stoessel went to Camp Devens last September. He has been well known in Boston for several years as a concert violinist and teacher, and was a member of the Copeland, Stoessel, Hadley Trio. Just before entering the service, he signed a contract as concertmaster of the St. Louis Symphony Orchestra and was booked for a

seen. No sign of the road anywhere. No lights, except an occasional star-shell. Endless trucks, guns, horses, munitions, going in the other direction. Mist, mud and mirk; suddenly we hit a heavy object; 'twas a horse whom we "laid out" flat. On and on at snail's pace into the inky darkness, and now flashes and roars of cannon—the beginning of a heavy barrage. Finally, after three hours of traveling (only six miles), we arrived at our dismal, ghostly town. We could dimly make out the church with its fantastically shell-riddled tower, precariously perched above the mass of ruins which makes up the larger part of this place. But it looked good to us, I assure you!

Sunday is most decidedly not a day of rest for us. After playing at service in the morning, I was whisked off (in company with a tin-pan piano) to a barn where two men with really superb voices sang arias from "Carmen" and "Faust," oratorio selections, and all kinds of sentimental popular music. By the way, it is interesting to see how the boys enjoy songs with any sort of "home" or "mother" sentiment. Here are the words of a song which the fellows demand very frequently. Curiously enough, they are not afraid of displaying emotion. It goes this way:

Please, Mister Conductor,  
Don't put me off this train,  
The only friend I have in the world  
Is waiting for me in vain;  
Expecting her to die any moment—  
She may not live through the day  
I wish to bid Mother goodbye, sir,  
Before God takes her away.

This is sung with a fervency and sincerity quite indescribable. It is worth a lifetime to look into the faces of these chaps. Superb specimens of physical manhood; they are men with finely grained sensibilities, and men who are facing these stern realities with splendid, unflinching spirit. Come what may, the souls of such as these can never die. Their spirit and the great principle which moves them will live forever.

### Henry Danges at the Front

Henry Danges, at one time a leading French baritone with the Boston Opera Company, is now director of one of the theatres just behind the lines in France, having recently been transferred to that post from the artillery, with which he has been serving ever since the outbreak of the war. Mme. Danges is head nurse of a military hospital near Lyons.

### Mildred Mills in Pasadena

Mildred T. Mills, who gave a recital in Jordan Hall, Boston, late in the season, is spending her vacation period visiting relatives in Pasadena, Cal. COLES.



LIEUTENANT ALBERT STOESSEL.

The young American violinist, who was the first and probably the youngest band leader in the National Army to receive a commission.

concert tour with Amato, the Metropolitan Opera Company baritone. He has composed a number of pieces, his latest being the "Boston's Own" march, dedicated to the 301st. Some of his violin compositions are quite well known, including his "Southern Idyl," which was published in the MUSICAL COURIER last fall.

Lieutenant Stoessel was born in St. Louis, the son of Albert J. Stoessel, of that city. One brother, Walter J. Stoessel, is an infantry lieutenant at Camp Lee, Va., and his sister, Edna Stoessel, a talented pianist, is playing at the Y. M. C. A. huts.

### Guy Maier Writes from France

The following are excerpts from a letter written by Guy Maier, the young Boston pianist, who is now active in the Y. M. C. A. entertainment service in France, and reproduced from a recent edition of the Boston Evening Transcript:

Only last night, at a place which we had a fearful time reaching, because it is within one mile from the front line, the boys were so full of "pep" that several of them said to me after the show, "Well, old man, if we had any more evenings like this nobody could stop us from going over the top every night." Just that statement was worth the acres of mud, ankle deep, through which we waded to get there, and it made our dangerous ride homeward quite enjoyable. It was the blackest night I have ever

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and in our churches is an essential to our national life and should be promoted and encouraged during the war.

"These two opinions seem to cover very clearly the necessity for the establishment of a tremendous musical foundation upon which will rest its future development. I want to make a plea for the promulgation and dissemination of this necessity as understood and expressed so concisely by General Scott and Lyman Abbott, so that hope for great things in future American music will remain a well nurtured captive, as it did in the ancient box of the famous Greek goddess, Pandora."

### National Opera Club at Lake Chautauqua

Members of the National Opera Club of America, Katharine Evans von Klenner, founder and president, who are summering at Point Chautauqua, N. Y., and other resorts on Chautauqua Lake, gave a musicale and dance Saturday, July 27, at Peacock Inn, Mayville, the music for which was provided by Sullivan's Brocton Band. The proceeds of the entertainment were donated to the Red Cross and the Sun Smoke Fund. The program was arranged by Mme. von Klenner, who generously gave her services as accompanist, sharing her duties at the piano with Mrs. Oscar Meyers, of Buffalo. Tenor solos, comprising French and English ballads and soul stirring new patriotic songs, were rendered by Paul Chase, of Cleveland. Operatic duets from Mozart's "Magic Flute" and Brahms-Viardot's "The Gypsies" were sung by Ruth Barnes, of DuBois, Pa., and Louise Savoie, of Natchez, Miss., also French and English ballads. Readings and artistic dancing diversified the program. The audience was said to be the largest ever assembled in the inn's auditorium. The artists were gathered together by Mme. von Klenner, and the same enthusiastic and patriotic spirit manifested by the National Opera Club in its home headquarters at the Waldorf-Astoria, New York, was emphasized by such members of the organization as are seeking rest around the shore of Lake Chautauqua. This was the first of a series of entertainments to be given for the benefit of war fund charities.

Apropos of the above, a neat booklet of the National Opera Club of America, Inc., is at hand. This outlines the history and work of the club in concise and attractive manner and names the officers. A very natural likeness of Mme. von Klenner adorns the first inside page.

### Sousa's Detroit Concerts

During the week of July 29, Lieutenant John Philip Sousa, the famous American band leader and composer, gave a series of band concerts in Clark Park, Detroit, Mich. Fully 5,000 people were present at the opening concert, principally to see the "March King" and to hear his famous compositions, among which were "Stars and Stripes Forever," "Washington Post," "Fanny," "Willow Blossoms," his musical setting to Colonel John McCrae's "In Flanders Fields the Poppies Grow," and his two late numbers written for the boys now in action, "The Volunteers" and "Saber and Spurs" were unusually well received. The Detroit News states that small boys found favorite positions in the branches of trees and only moved from their vantage points on orders of the police. A chorus of 300 children made their first appearance at this concert, and sang "The Stars and Stripes Forever" and Zo Elliott's "There's a Long, Long Trail."

Lieutenant Sousa and his men gave these concerts each afternoon and evening from July 29 to August 4. Each of the programs arranged by the band leader was varied in its scope, and the soloists on the different occasions were received with enthusiasm by the large audiences present.

## SOCIETY OF AMERICAN MUSIC OPTIMISTS

MANA ZUCCA, Founder and President

Founded for the purpose of furthering the interests of American music and American musicians. Public concerts are given from time to time at which American artists are heard. American composers are invited to submit their compositions, either published or in manuscript form, to the judges of the society.

A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

"The consensus of opinion among military men, as well as the public generally, is that music is an absolute essential as a form of entertainment, as a therapeutic, as an educator, as a religion. Is that to obtain only for the duration of the war or will it continue after the war? In my opinion it will continue," said Mabel Garrison, the popular young soprano of the Metropolitan Opera Company, "providing artists and teachers foster something to keep up the impetus started by present conditions."

"General Pershing has repeatedly said that 'Music and entertainment are as essential to the soldier as food and sleep,' which has always been my contention for the non-combatant as well, only they have not realized what music is capable of giving. It stimulates a keenness of intellect, a subtle understanding of life, of books, of poetry. It brings the knowledge of foreign languages and the ideals of other countries. It awakens new thoughts and stirs the emotions. It gives new meaning to nature, telling in concrete tones and harmonies of the vastness of the hills and mountains, of the perfume and coloring of the flowers. It reveals the inmost meaning of the soul. Its possibilities are beyond enumeration, and as so often happens, the realization of the wonders of a thing as great and puissant as music is now being made felt more keenly by the existing misery and suffering. And as music is helping in this great and terrible war, so is the suffering and struggle of mankind bringing out future possibilities in music."

"But what is being done for the future of music? What form of music will we have in years to come? Now that there is such a strong interest in things musical, a standard should be established. The great wave of enthusiasm for helping in war work must not sweep people off their feet and blunt their perception so that a foundation will not have been laid for music after the war. Musicians are now devoting themselves to a certain type of music, vital and necessary, but limited. The type now so popular and effective will not be the same which will satisfy other conditions bound to obtain after the war."

"We must not stop the necessity of the hour, but it would be a fallacy of vision not to realize that a backbone of stability must be established 'behind the lines,' as it were. We must have music with a powerful educational value, which will take root and develop into the fine and serious music of the future. While the various societies are providing war time, or, I should say, war timely, music, educators generally, and teachers and artists in particular, should seriously advise not only the conservation but the stimulation of music interests as the broadest and most beneficial of all educational subjects."

"Let me again indulge in quoting the opinions of two prominent men of the hour, who seem to have time to realize other things besides the immediate work in hand. General Hugh L. Scott says, 'If music in camp makes for morale, surely out of the army music can be made to encourage and cheer the nation behind the army. It will promote equanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles.' Lyman Abbott claims that, 'Music in our homes, in our schools

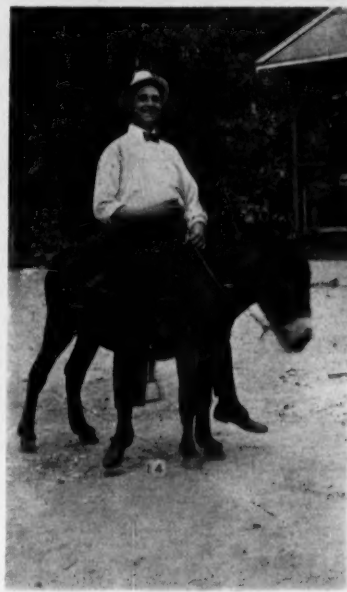


## JAMES GODDARD SINGS OFTEN FOR SOLDIERS AND SAILORS

Always Uses "Long, Long Trail" and "The Magic of Your Eyes"

There is probably no one more anxious to do his or her "bit" in entertaining our soldiers and sailors than James Goddard, the giant bass of the Chicago Opera Association. This generous artist has volunteered his services in many camps and training stations, giving the boys a rare treat with his exquisite singing, beautiful voice and good humor. Recently the jackies at the Great Lakes Training Station had the opportunity of hearing Mr. Goddard, and if applause is any criterion, they greatly enjoyed the basso. Last week he sang for the boys in Chicago at a west side training school, and as he preceded an address by one of the head men, Mr. Goddard was to sing only for fifteen minutes. Before the boys would let him go, however, the artist had given them three-quarters of an hour enjoyment. One of his biggest hits was a coon song, "Preacher and the Bear," which he had to repeat. Also Mr. Goddard rendered "The Long, Long Trail," which the boys all knew, and he asked them to join in the chorus, which they did with great enthusiasm and gusto. In speaking of "The Long, Long Trail," Mr. Goddard informed a MUSICAL COURIER representative that he finds it one of the best songs he has sung and always uses it, as well as "The Magic of Your Eyes."

The accompanying snapshots of the prominent basso were taken in Arkansas on a recent trip which Mr. Goddard made to his home in the South. He is now rested after a strenuous season and anxious to take up his duties as one of the Chicago Opera Association's best bassos.



JAMES GODDARD IN ARKANSAS.  
(Left) "A load for the small mule!" (Above) James Goddard and his sister-in-law, Mrs. D. R. Goddard, "on a slow train to Arkansas."

## FLORENCE OTIS' INTERESTING CAREER

Florence Otis is a name not unknown in musical circles, yet up until the present time its bearer did not consider that she was a full fledged singer. Why? Because she was doing a rather risky thing—studying and "sandwiching" in many concerts at the same time.

As a matter of fact, Miss Otis did not begin the study of voice production until after her marriage some eight years ago. Previous to this she had not even thought of taking a singing lesson, although she did possess a natural voice of great charm.

Upon coming to New York, Miss Otis attended an occasional concert. Then, one day the unexpected happened; it was at a pupils' recital given by Mrs. Boice, the well known teacher of this city, that she became so impressed with the thoroughness of each singer's work that she asked to meet their teacher. A day or so later a call at the Boice studios resulted in the young woman's arranging to take a quarter of lessons. From then on her progress was very rapid.

At the end of the second month she had a good church position that paid very well, which also enabled her to

Rogers Chapman, president, and with the American Optimists Society, Mana Zucca, founder and president. Her delightful voice aroused much enthusiasm at each appearance. So much so when she was heard in concert at Holyoke, Mass., that she was re-engaged three times within fifteen months. On June 13 last, Miss Otis sang at Stroudsburg, Pa., with Hartridge Whipp, Arthur Hackett and Alma Beck.

"In my concert appearances," remarked the now full fledged singer, "I have been most fortunate to be associated with well known and established singers, who have been most encouraging in their comment upon my singing. I have never once had any experience with singers who have no patience with a young artist, such as you hear of occasionally."

"Are you ambitious to sing in opera?" asked the interested writer.

"I love opera, and you may be surprised to hear that during my short career I have had some experience along those lines also. It was not gained through association with one of our big companies, however, but as a member of a smaller company, whose productions always bear severe criticism. On tour we have delighted large audiences night after night, and that in itself is the proof of the success of such a venture. My repertoire at the present time, and I am adding to it constantly, consists of the six soprano roles in 'Rigoletto,' 'Traviata,' 'Pagliacci,' 'Lucia,' 'Bohème' and 'Carmen.'"

Miss Otis' voice has been the source of considerable comment, because in addition to being naturally very high and clear (coloratura), its middle register is such that several people have called her a dramatic soprano.

"One of those people who disputed my claim as a coloratura was Frank Bibb, the well known accompanist, now in the service," said Miss Otis. "When he heard me for the first time, he told me I was by no means a coloratura. Months later he was present when I did some real coloratura work, and he afterward came to me and said: 'I take it all back; you have the high voice!'"

"Are you not a little interested in the works of American composers?" was the next question.

"Yes, yes," she replied enthusiastically, "very much so! Do you know I never have given any program without its having included an American group? I have used many beautiful numbers by many American composers, foremost among these being John Pringle Scott, Ralph Cox, Mana Zucca and Hallett Gilbert. The time has passed when the native composer was not considered up to the mark."

Miss Otis, when asked how she intended to spend her vacation, said:

"I shall take but two weeks' rest, and go to some quiet place along the Connecticut coast. I shall ride horseback and golf all I want to—until I have had enough—and then back to town and work! I do not believe in too much relaxation. Another thing, no matter how advanced a singer may be in his career, he should still have some one—a

reliable teacher—to check up his little faults and help him perfect his work from time to time. Don't you think so?" asked the singer, who is extremely attractive, with dark hair and large, expressive eyes, which reflect every passing mood.

"Yes, you are right," was the reply.

"I am glad, for when one realizes that he can never stop learning, then only is he in a fair way to advance in whatever he may undertake!"

J. V.

## Negroes Sing Folksongs at the Mall

R. G. Dogget's Music Bureau arranged a musical program, under the auspices of the Comforts Committee of the Navy League, at the Mall, Central Park, New York, July 30 and 31 and August 1. Picked negro singers gave recitals of original negro folksongs, which were much enjoyed by very large audiences. In every crisis of this country the negro has proved his loyalty, and today he is doing so in many different ways, these concerts being only one form of the enthusiastic assistance which the colored population is giving to those who are arranging movements that aid in winning the war for America.



FLORENCE OTIS,  
Soprano.

continue her work for a longer period. Her concert debut was made after just six months' study, and inside of another two years she was engaged for a tour through Maine by William Rogers Chapman, the well known conductor of the Maine Festivals.

"Because I was singing in public," said Miss Otis to a MUSICAL COURIER representative, "people expected me to be a full fledged singer. The early experience, however, I feel was very helpful to me, along with my teacher's careful guidance. I feel confident that now is the time to undertake concert work more extensively, although last season my engagements took me through Maine, Massachusetts, New Hampshire, New Jersey, New York and Ohio.

"On November 5, therefore, I will give my first Aeolian Hall recital. That is, an entire program of songs. I have sung there before—last season as assisting artist at Mana Zucca's composition recital."

During the past season Miss Otis also had appearances in New York with the Rubinstein Club, Mrs. William

## ADELAIDE FISCHER



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## OPINIONS OF THE PRESS

## Blanche da Costa and "The Cuckoo"

Recently Blanche da Costa sang in a number of camps for the soldiers, and her singing made a big "hit" with the boys. For instance, the "Cuckoo Song" gained for her considerable comment from the newspapers, as the following lines will testify:

Blanche da Costa, who has been soloist this season with the Cincinnati, Detroit and Russian symphony orchestras, is to appear in concert October 10, at Aeolian Hall, New York. This soprano and genuine American is full of the optimism of youth, and she is well supported by the successes she already has achieved.

When you go down to Upton and hear them shouting "Cuckoo," you should think of Blanche da Costa, who started them going on "Cuckoo." Ask any Upton boy about it. It is told of Miss da Costa that if she could prepare the role of Martha in two weeks she would be started. In eight days she had finished her work, Miss da Costa appearing many times thereafter in this role, as well as many others.—New York Globe and Commercial Advertiser, July 5, 1918.

THE "CUCKOO GIRL" IS MISS BLANCHE DA COSTA  
GRAND OPERA ARTIST MAKES SOLDIERS SMILE AND LEAVES ADDRESS ON BLACKBOARD.

Cuckoo—Cuckoo!

It took Blanche da Costa just thirty seconds to see what the boys in Camp Meade wanted. It was a little bit of jollying, a little bit of home, a little bit of "one-of-them," and she supplied it right quickly.

In the various "Y" huts she visited last week, she made a great impression on the men. They saw how fine a thing it is to be happy and to impart that happiness to others. When she entered a hall it was to find frequently scores of disheartened men, whose thoughts were far away and whose faces showed plainly their sense of longing for something which they could not find. But the great prima donna was equal to the occasion. She sang her famous "Cuckoo" song right off the reel, and pretty soon she had every man in the room singing it and perfectly satisfied with life. Everybody was cuckooing and cuckooing everybody else. When Miss da Costa sang another number the lads called for more cuckooing and got it.

When the singer saw a face "drop" she said quite thoughtfully and tactfully, "If there is a boy in the room who does not have a girl to write to him, I will volunteer." Now this brought out more whoops of approval, but to make good her promise she went to the blackboard in each hut and wrote out her name and address for the use of anybody who might wish to communicate with her.—The Evening Star, Camp Meade, Washington, D. C., July 14, 1918.

## Merle Alcock's Concert Record

Merle Alcock appeared as soloist at the Globe Music Club concert Wednesday, June 26, when she scored a marked success. A criticism of this appearance follows:

Merle Alcock was the contralto of the evening. During the past season, Mrs. Alcock has had repeated engagements with the Boston Symphony Orchestra and is already under contract for further engagements for the season of 1918-19. Before festival audiences in St. Louis, Buffalo, Worcester, Kansas City, Spartanburg, and Newark, she has earned critical appreciation as "unquestionably one of the leading contraltos of this continent." When Margaret Anglin gave her notable Greek play productions at Berkeley, Cal., Mrs. Alcock was engaged as the contralto soloist, and so great was her success that she was booked for repeated concert appearances along the Pacific Coast. Her reputation is continent wide. That it was not sporadic and temporary is evidenced by the fact that the present season of 1918 found her with more engagements than she could fill, and this unusual season will close with her appearance as contralto soloist at the Cincinnati May Festival.—New York Globe and Commercial Advertiser, June 27, 1918.

## Pittsburgh and Philadelphia Praise Bouilliez

Augustus Bouilliez, the baritone, who appeared with Davis Grand Opera Company during its season in Pittsburgh and Philadelphia, received, among others, the following exceptional tributes:

"Rigoletto" is singular among grand operas for the reason that the star role, both vocally and dramatically, falls to a baritone voice, and last night Augustus Bouilliez proved that such a distinction may possess great charms of melody and dramatic fire and finish. His singing was at all times distinguished by great culture and vocal expression. The role is one of the most arduous in opera, but Signor Bouilliez delivered the score with a voice that was sound in phrasing and melodious in rhythm. It was a real achievement, and indicated the reliability of this singer's voice, while his vivacity and carefully shaded emotion marked the baritone as an unusual actor.—Pittsburgh Gazette Times, June 5, 1918.

In Bouilliez, Mr. Davis has an artist of the first water. Thoroughly routinized in every detail of operatic tradition and gifted with a high order of talent, he can be relied upon always for a sterling performance, and last night he did not fail to maintain the standards set by his early appearances in this city.—Philadelphia North American, June 28, 1918.

Augustus Bouilliez, whose finely toned baritone voice has afforded so much pleasure in other of the performances of the season, was the Valentine, and gave especial distinction to this rather meager role. The musical gem of the evening was his artistic rendering of the familiar "Dio Possete."—Philadelphia Press, June 28, 1918.

Augustus Bouilliez was the Sharpless. He has a splendid voice, and sang with vigorous tonality and beautiful vocal quality. The role is a short one, but his effective characterization gave it a prom-

nence it does not always obtain. His stage presence is authoritative and imposing, and he possesses the commanding personality of a real artist.—Philadelphia Evening Telegraph, June 19, 1918.

Augustus Bouilliez as Amonasro has not been surpassed by any exponent of the role in this city. In the great concerted number of the third act his tones rang out sonorously, and he likewise won laurels in the Nile episode.—Philadelphia Evening Telegraph, June 25, 1918.

Augustus Bouilliez had the three roles of Coppelius, Dappertutto and Dr. Miracle. His characterization of these was not surpassed by even the great Maurice Renaud, and his splendid voice was a perfect complement to his art. Mr. Bouilliez is a great artist, and the auditors recognized his talents with enthusiastic approval.—Philadelphia Evening Telegraph, June 20, 1918.

There was an unusually powerful and impressive Amonasro in the person of Augustus Bouilliez, whose big rich baritone filled every requirement of the music.—Philadelphia Evening Bulletin, June 25, 1918.

That superlative artist, Augustus Bouilliez, was a magnificent Valentine. Historically, he dominated the ensemble in his admirable death scene, and he sang the "Avant de Quitter ces Lieux" with a vocal resonance that made the audience from orchestra to gallery applaud loudly. His is one of the best interpretations of the roles seen locally since the days of Campanari.—Philadelphia Evening Telegraph, June 28, 1918.

## Winifred Christie, Pianist

The day has passed when the concert goer was satisfied with the old school of salon pianists, who, by a mere display of fireworks, amused or astonished their hearers. Something greater is today demanded. An artist, to



Photo, Gentle, N. Y.

WINIFRED CHRISTIE,  
Pianist.

merit the name, must have a loftier conception of the purpose of music and be able to make us forget the medium of expression in conveying a sincere and noble message.

In Winifred Christie the public finds just such an artist. Her playing is the result of rare insight into the meaning of the masters and deep understanding of all that is beautiful and worthy.

Coupled with her unusual interpretative powers goes a sure technic, which more than meets the demands of the most exacting pianoforte literature and enables the poetic fancy of both composer and interpreter to find perfect expression.

In addition to an exceptionally large range of recital numbers, including all the notable works of classical and modern composers, Miss Christie's repertoire contains more than fifteen standard concertos, always ready. On one occasion, at only a few hours' notice, she played the Beethoven G major concerto with the Boston Symphony Orchestra, without rehearsal, and won a deserved ovation.

The past season she was engaged to tour with the Boston Symphony Orchestra, with which her appearances

have always been phenomenally successful. Her recitals have secured her equal triumph in the leading cities of this country as well as abroad. She is acclaimed one of the foremost artists now playing in America.

Miss Christie's work has received many sterling criticisms, among them being the two following:

Miss Christie is one of the few pianists that give unalloyed pleasure.—Philip Hale, Boston Herald.

Miss Christie is undoubtedly one of the most interesting pianists now addressing the Boston public.—Francis Regal, Springfield Republican.

## Elizabeth Gutman, Successful Pioneer of Russian and Jewish Folksongs

Elizabeth Gutman, the young American soprano, who specializes in the little known though beautiful Russian and Jewish folksongs, and who is recognized by both the public and critics alike as a pioneer in her chosen field, gave a series of Jewish folksong recitals under the auspices of the Menorah Society, which is established in the leading universities for the preservation and encouragement of Jewish culture and ideals. The concerts were given in the largest auditoriums, being open to all connected with the universities, and proved not only a delightful entertainment but of such tremendous educational value that the Menorah Society has again been requested by the various faculties to give a similar series next fall. Needless to say, because of her great success, Miss Gutman has been chosen for this tour. At every appearance this spring, she was greeted with great enthusiasm both by the audiences and by the critics, whose interest in her work was such that it brought them to all of her recitals, despite the fact that several were only private concerts.

Under the auspices of the Intercollegiate Menorah Association, Elizabeth Gutman, a soprano of admirable vocal ability and of interpretative talent, presented last evening at Mandel Hall at the University of Chicago, the first of a series of Jewish folksong recitals. Miss Gutman has a voice which verges on the dramatic quality in timbre; it is high in range, and is used with evident adroitness by the singer.—Chicago Daily News, May 10, 1918.

Elizabeth Gutman, an Eastern soprano, was presented in a program of Jewish folksongs, winning the highest praise and acclaim in every number. The singing of Miss Gutman was a true delight. She possesses a soprano voice of natural beauty, wide range, purity and depth, which she handles unusually skillfully. Miss Gutman's singing is characteristically dramatic and highly emotional, but she never overdoes or goes to the extreme; her work leaves the impression of a genuine, spontaneous expression. Her finest rendition was of "Eili, Eili," in which she rose to such heights of emotion that her audience could not contain itself, but burst forth, before the song was finished, in enthusiastic and thunderous applause, such as has seldom been the tribute of any artist here; many times a goodly portion of the audience were moved to tears, and which music has no higher tribute.—Wisconsin State Journal, May 11, 1918.

Miss Gutman has as interesting a collection of folk melodies as I have ever heard. They are unlike other folk music in their elaborate construction. She has a pleasing voice and delivered her songs in an ingratiating manner.—Chicago Journal, May 10, 1918.

Elizabeth Gutman, the very interesting soprano, well reflects the worship music of the emotional, traditional, "Eili, Eili," and her ability reveals in all her programs the inner life and custom of an entire people.—Cincinnati Times-Star, May 15, 1918.

The first Menorah recital was given May 6 at the University of Cincinnati, the second was held the following day in Columbus, Ohio, at the Ohio State University. May 9 found Miss Gutman at the University of Chicago, and May 10 at the University of Wisconsin, in Madison. The last of the concert series was given on May 12 at the University of Michigan, in Ann Arbor.

"If I did not think I had something to say that was worth making people hear and see, I should never try to sing," said Miss Gutman to a reporter. "I think that it is because we are all working and planning and worrying and hating and loving so much more intensely than we ever have before, or at least, than we have since most of us can remember, that my songs from the great heart of the Russian people can find the way, can blaze a sort of path of light."

She is right. Elizabeth Gutman has never needed to and never will need to study actual stage technic. She never had to be told to register longing and sorrow and tragedy. Without trying she makes you feel a sympathy with a race which to most of us have seemed aliens. They are a people struggling now for self expression, for freedom; they are a people suffering the pangs of rebirth every hour.

That Elizabeth Gutman can interpret for us the spirit and the symbolism of a Russia, torn and bleeding as France is torn, that she can sing to us Hebrew folksongs

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## OPINIONS OF THE PRESS

with a touch of kindly human fun in them so that we understand something of the hopes and fears of people so long strangers to us, is her contribution to this period of war and terror and heavy hearts.

Miss Gutman has more to say than she realizes. She has the complete artlessness which is finer and more appealing than the so called cultivated art. She loves the tradition, the pathos and the dark beauty of her people, and she sings this love with great understanding and tenderness into her lovely and expressive voice.

## Amparito Farrar Scores in Halifax

Amparito Farrar appeared recently at the 1918 spring concert given for the I. O. D. E. Convalescent Children's Home at Halifax, under the auspices of the Laurentian Chapter. The Ottawa Evening Citizen spoke of her work as follows:

## MISS FARRAR PROVES DELIGHTFUL ARTIST

It would not be very easy to efface from memory the vivid impression which Amparito Farrar made on her audience last night. Added to a voice of great purity, freshness and warmth, she has a



AMPARITO FARRAR.  
Soprano.

personality which wins the hearts of her listeners at the start and holds them captivated till the closing note.

Among her several excellent numbers, there is no doubt that her greatest triumph, artistically, was her singing of "Air de Lia," from Debussy's "L'Enfant Prodigue." Two songs by Fauré, "Toujours" and "Après un Rêve," followed by "La Partida," by Alvarez, made a further impression on her hearers of Miss Farrar's clear, bell-like voice. Her notes ripple like water, and in the Spanish song she reached the high D without apparent effort. In the second part of the program, an air from "Manon Lescaut," by Puccini, was sung in Italian with sympathetic sweetness, Miss Farrar responding to hearty applause with a most captivating encore. A group of five songs, among which "Will o' the Wisp," by Spross, was a decidedly clever piece of vocal work, was not sufficient to satisfy her eager listeners, and Miss Farrar gracefully responded with an encore.

## Tributes to Christine Schutz's Art

During the month of April, Christine Schutz, contralto, enjoyed much success on tour. Herewith are appended some of the splendid testimonials to her art:

Christine Schutz possesses a glorious contralto voice and captivated the audience by singing of a high artistic standard.—Winnipeg Evening Tribune, April 10.

Christine Schutz, the deep-throated contralto, sang with great fervor and dramatic action. There was an audience of 1,500 present and they were unstinted in their applause.—Manitoba Free Press, April 11.

Christine Schutz, a striking woman with a dramatic voice of power and good range.—Grand Forks Herald, April 12.

Christine Schutz, of rich and velvety contralto voice, sang beautifully.—Minneapolis Journal, April 8.

Her voice is of an extraordinary mellow quality and the audience paid it the tribute of long and loud applause.—Sioux Falls Press, April 19.

Her voice is a contralto, trained to rare purity. Her tonal quality has wonderfully modulated shades and the texture is well nigh perfect. Miss Schutz sang superbly.—Lincoln Star, April 21.

The surprise of the evening proved to be Christine Schutz, the contralto. Miss Schutz has an extraordinary opulent and gorgeous voice, of ample power and range for singing with an orchestra. She will be welcome, should she ever return to Lawrence. She has one of the finest alto voices ever heard here.—Lawrence (Kan.), April 23.

A great deal of interest was manifested in Christine Schutz. Great things had been said of her work, and great things were expected of her, and it is enough to say that she filled all expectations and, further, that she will be given a warm welcome should she ever come to Hutchinson again. She is the happy possessor of a warm, splendidly trained contralto voice—a real contralto voice—and from her lowest tones to the highest, not a poor tone to be found.—Hutchinson News, April 24.

Christine Schutz has a dramatic contralto voice, and she sang with much feeling. Her unusual range was well displayed in "O Don Fatalis," from "Don Carlos," by Verdi.

## High Praise for Saba Doak

One of the most gifted and charming singers before the public today is Saba Doak, the young soprano of Chicago. Everywhere this delightful artist appears she is the recipient of profuse enthusiasm and is highly lauded by press and public alike. That she possesses "a beautiful soprano voice, high and under perfect control" is the

opinion of the Trenton (N. J.) Evening Times. Like his colleague, the Trenton True American reviewer praises her "rich and clear voice of well rounded proportions." That she "astonished her hearers with the breadth and beauty of tone" and that she sang the aria from "Carmen" charmingly and was given "one of the most enthusiastic receptions ever accorded a visiting artist in this city" was also what this reviewer had to say. The critics were unanimous in their praise of her beautiful voice. "There was life in every tone and the voice was constantly under control. She sang on the breath," as the masters would say, and altogether her technical side was magnificent," according to the Trenton Daily State Gazette critic, who also said "Her program was splendidly made up, all schools were represented, and yet there was continuity in its thought that was refreshing." The Trenton Sunday Advertiser stated that her voice "never lost its attractiveness in a taxing program. The registers are so perfectly blended that the same quality is carried from the lowest to the highest tone with perfect ease."

Miss Doak has returned to Chicago after a most extensive and highly successful tour of the South, and is devoting considerable time this summer to entertaining the soldiers and sailors, which she enjoys immensely, and judging by the great enthusiasm accorded her, the boys likewise fully appreciate her charming singing and personality.

## Hans Kindler Again with Philadelphia Orchestra

Hans Kindler has signed another year's contract as the first cellist with the Philadelphia Orchestra. The past season has been so brilliant and the demand for his services as soloist so great (he has been reengaged in Philadelphia, Washington, Baltimore, New York, Pittsburgh, Cleveland, Louisville, Norfolk and Richmond), but with his new contract, he can accept a number of engagements as soloist. He will have six weeks' leave of absence from his orchestral duties, a proof of the value which the orchestra puts in its possession of this young artist's services, who has been called the "Stokowski of the cello" (Philadelphia Ledger).

James Hunker in the Press of the same city said: "A great artist from the splendid school of Heekding, Knoop and Giese." James Rogers in the Plain Dealer wrote: "Save only Pablo Casals, no cellist comparable to Kindler."

Following are some additional opinions, from various cities:

Mr. Kindler's conception was one of deeply glowing colors and clinching effects.—New York Evening Sun.

Hans Kindler, in Schelomo, did an extraordinary and brilliant piece of work.—New York World.

Schelomo was splendidly played by Hans Kindler.—Sylvester Rawling, New York Evening World.

Hans Kindler is a cellist who has not only a fine technic, but unusual warmth of expression.—New York Sun.

Kindler received as much applause as a fêted prima donna.—Philadelphia Record.

Not Casals himself could have made more beautifully evident the content of the work.—Evening Telegraph.

Hans Kindler has essentially the breadth and command of the solo artist. His immense mastery and virtuosity in execution, and



HANS KINDLER,  
Cellist.

also the appealing beauty of his tone, all displayed exquisite cello playing.—Washington Times.

Hans Kindler made his first appearance. Prophecy: it will not be his last!—Archie Bell, Cleveland Leader.

Hans Kindler's playing was a revelation. He won the unqualified admiration of the audience, who recalled him again and again.—Pittsburgh Post.

Hans Kindler's beautiful tone and virtuosity aroused the audience to a high pitch of enthusiasm.—Baltimore Sun.

Hans Kindler with his cello, from which, caressing it as if he loved it, he got exquisite melody. If compelled to give up all but one feature of the evening, we are quite positive as to the one that would remain!—Worcester Post.

Hans Kindler gave a superb performance of the Beethoven variations.—Springfield Republican.

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**AMANDA VIERHELLER'S  
 INTERESTING STORY  
 OF HER CAREER**

From babyhood I was surrounded by music, my father having been organist for twenty years at the little church we attended. He filled the choir with us children—my older brothers and sisters and any of our friends who could be relied upon to help out with a church concert. People often ask me if I remember having sung at such and such a concert, but in those days church concerts were so numerous that one seems now almost like the other.

At an early age I began the study of piano with a local teacher, Tena Weaver, and soon after an older brother took me to Professor Franz Lohmann, of my native city, Pittsburgh, to study voice. He seemed pleased with my work and had me study the leading role in an opera which he had written and intended giving. I regret that he never had the pleasure of seeing his hopes realized. However, I did sing at many other concerts for him which seemed to give him much pleasure.

Later I studied both piano and voice with Carl Retter. Mr. Retter was a friend of Anton Seidl, a fine musician and a splendid influence for the furtherance of music in Pittsburgh. After a while he most unselfishly sent me to Elise Warren Mechling for further study. I became Mrs. Mechling's assistant teacher and very often sang in her stead when she was unable to fill her engagements. Once, in particular, I remember having to go on a moment's no-



AMANDA VIERHELLER,  
Soprano.

tice to sing at a Franz Wilzeck concert. At first, Wilzeck seemed disappointed, but when I appeared in a 'spanking' new concert dress (which was one of the prettiest I ever owned) he grew a bit more hopeful. This, added to the applause of the audience when I was announced (for the concert was given in a suburb of Pittsburgh where my work was known), made him grow even more hopeful. After I had sung and made good, he asked me to go on a concert tour with his company. While studying with Mr. Retter, I thought nothing of walking from the country two miles distant and then taking an hour's ride in the street car to sing as a volunteer in his church choir. It was only a short time until I filled some of the best church positions in our city, and concertized considerably.

Later I began to study with Adolph M. Foerster, also of Pittsburgh. He was much pleased that so young a student (for I was not yet out of my teens and short dresses) should be so interested in Franz songs. We soon began working out song recitals, many of which were given at Mr. Foerster's studio. I also continued the study of piano and took up theory there. Many interesting anecdotes could be mentioned in connection with this period of my work, but the MUSICAL COURIER has asked for facts only, so I must not permit myself to reminisce at too great length. It was during this time that I had the privilege of introducing Mr. Foerster's "Hero and Leander," which was given in Pittsburgh and in New York with the New York Philharmonic Orchestra, Anton Seidl conducting. This was a lovely experience. Later I sang the same composition with the Theodore Thomas Orchestra—another great privilege.

After hearing the Damrosch Opera Company in Pittsburgh (the first opera I had ever heard), there came the desire to study opera, and I decided to go abroad for further study. The summer before I sailed I assisted William Sherwood at one of his Chautauqua recitals. How well I remember singing "The Erl King" during a terrific thunder storm at Higgins Hall. Even now I meet people who tell me "how realistic it all was." That same year I sang the Liszt "Lorelei" at the amphitheatre under the same conditions. It was after these two stormy experiences that I launched my bark out into the open sea. Just before leaving, the music committee of my church offered me the directorship of the vocal department in one of our best colleges here, but it seemed I could not be restrained from seeking further knowledge.

On reaching Berlin, I went to the Stern Conservatory and studied with Selma Nicklass Kempner; a greater artist I have never known. At our class lessons, in the presence

of as many as forty or fifty girls, I was often carried away with her interpretations of songs and opera. After only a few months' work, I was called upon to study the role of Agathe and to sing it at a week's notice, having to learn the dialogue and acting. I did it, although unknown in that city, and received splendid notices in the Berlin papers. Director Holländer asked me if I would sing the role later at the celebration of the fiftieth anniversary of the conservatory, which I did. The following spring I was called upon to sing Marguerite on just such short notice.

Study abroad was very hard for me, as I could not bring myself to adopt the manners of the students to the teachers. I had the deepest respect but could not kiss their hands and do the other things which usage there demanded. This gave me no little trouble. I remember once having been sent by Julius Grafin, of the Royal Opera in Berlin (with whom I studied my roles) to Bayreuth to sing for Frau Wagner. I was almost overcome with awe and respect at meeting her and her son Siegfried. After she praised my work, I bowed low over her hand, but could not kiss it. I fear the seed of democracy was very strong in my heart even then, and it has often since caused me to have fierce battles.

Later I was engaged at Elberfeld, where I sang Nedda, Marie in "Trompeter von Sackingen," Undine, Marguerite, Pamina, Elvira, Micaela, and a number of other roles. We had about the most ambitious director in Germany—Hans Gregor. We gave the first performance of "Louise," and Charpentier, I was told, paid me a fine compliment which I did not hear; indeed seldom did I hear anything while I was at work. Hans Pfitzner's opera "Rose von Liebesgarten" was given that year and we did "some" rehearsing. I had the pleasure of knowing the composer, and later made my home with his mother-in-law, Tony Kwast Hiller, daughter of Ferdinand Hiller. How we girls worked! How much I could tell! But above all, how glad I am that America is waking up to see that we have talent right at home!

I coached considerably with Conrad Bos, with whom it was always a joy to work. I remember him asking me on very short notice to take Julia Culp's place at Hanover, at a concert given by the Dutch Trio, of which he was pianist. It was he who introduced me to Raymond von Zurmuehlen during a season in London, with whom I soon began work. Raymond von Zurmuehlen was considered the most learned concert singer in Europe at that time. The following summer was spent at his home in the Baltic provinces, where I assisted him with his teaching. It was no small task, as he left the whole class in my charge for two entire weeks. I was more than repaid, however, by having him tell me they had all improved greatly under my care. He had worked with the best teachers in Italy and France and had learned much from Clara Schumann and Brahms, so I considered it a special privilege to imbibed this knowledge.

I spent my last year abroad in London, working and assisting Von Zurmuehlen. I have never stopped working since and never expect to, for I find that progress comes only as one works honestly and persistently for it. I am grateful for all the privileges I have had and grateful to all the good musicians who are striving to further the good and the beautiful in music.

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## PAULO GRUPPE IN ARMY

Famous Cellist, Now on Way to France, Enjoyed Life of Private at Camp Sevier—Jolas, Pianist, a Confrere

Paulo Gruppe, the eminent cellist, has been in the army now two months, having left for camp April 29, at the conclusion of his last winter's tour. No sooner had he returned from Arkansas and Oklahoma to New York than he was sent down to Camp Sevier. He is now on his way to France in the Military Police, where his knowledge of the different languages will stand him in good stead. The absolute contrast of this life with everything he had been used to was quite an experience, and the principal thing he learned was, according to his own saying, "Why, I never knew that I could get along with so few things in this world."

The hardest thing to bear was the lack of music. There was not a cello in the country for ten square miles around until Mr. Gruppe, one evening walking out by himself, discovered one back in a printing shop belonging to a music loving sergeant of the Quartermaster's Department, and then for an hour or so "there was something doing in the way of cello repertoire."

A few days later Mr. Gruppe, walking into the Y. M. C. A., felt his heart stand still for, instead of the usual phonograph ragtime, there came floating through the window a "Polonaise de Chopin," played by an artist's hand. This artist turned out to be Jacques Jolas, the New York pianist, and the measure was full when it became understood that he also was in the Military Police, in Company B.

Then it was discovered that Camp Sevier had been suffering from a terrible case of music hunger, and the demand for appearances of the young artists became so multiplied, both in camp and in town, that the gracious sergeant, who had loaned the cello, became an impromptu impresario, booking engagements "solid" weeks ahead, sometimes two appearances a night. Automobiles came out of town and the commanding officer had a hard time keeping discipline and relieving the young men from guard duty.

Mrs. Robert Woodside, president of the Greenville Music Club, was an enthusiastic patroness of the musicians, and not only loaned her magnificent Steinway grand to the delighted Jolas, but also discovered the more material hunger of the cellist Gruppe for Southern dishes and delicacies and amply provided him therewith.

It was a pleasure to see boys from all over the country, who had never heard a note of classical music, first wonder and then grow enthusiastic at this array of melodic beauty and virtuosity.

The officers of the command requested a taste of what they were beginning to hear a lot about, and one fine evening, after a day of "stable duty" (manicuring the horses), there was a command to appear at the greatest reception of the season tendered the division commander,



PAULO GRUPPE,

The young cellist, who recently left Camp Sevier, S. C., for France. The snapshots were taken in and about Camp Sevier just before Mr. Gruppe departed, and give some idea of how he spent his leisure hours.

Major General Bailey, and Mrs. Bailey. Thus two "buck privates" had direct address with the general, who did not even look to see if their uniform could pass inspection, so wrapt up was he with what he had just heard.

Mr. and Mrs. Sadler, well known in New York's artistic life and close friends of Mr. Jolas, came down to see him from New York. They have been indirectly responsible for a great part of Mr. Jolas' artistic success. The commanding officer has just made Gruppe a corporal, and he is prouder of his stripes than of many successful concerts.

## Our Claudia Muzio in "Bohème"

Herman Devries, in the Chicago American, is the latest of the critics of that city to place himself on the side of the unqualified and enthusiastic endorsers of Claudia Muzio as an operatic artist. Her work at Ravinia Park this summer has been of the phenomenal order, and she now has conquered all the Chicago critics with her luminous art and her intensive acting, to say nothing of her irreproachable personality and pronounced intelligence. Herman Devries writes, that to make old or well known music sound fresh is in itself a proof of genuine artistic temperament and sincerity. He quotes this as one of "La Muzio's" greatest accomplishments, and says that her Mimi placed her still more firmly in her niche of fame. Each time one hears her voice, continues Mr. Devries, one discovers fresh resources and possibilities in its generous

young tone. As Mimi, Muzio is compelled to put away her strongest asset, the dramatic power of her histrionism, and "wear new garments of simplicity and daintiness," states Mr. Devries. He adds, also, that vocally Claudia Muzio realized all this to perfection, and that her first act aria "was a valuable lesson in singing and articulation and should be heard by every student of vocal art in Chicago. Her mezza-voce is rarely lovely, and the purity and freshness of the voice are inexhaustible."

## Dunning Teacher Presents Pupils

Mary Brecheisen, of Toledo, teacher of the Dunning system of piano instruction for beginners, recently presented pupils at the Museum of Art in that city. Among the students who played were Dorothy Remley, Dorothy Reeves, Helen Dyer, Jeanette Algyre, Lawrence Maine, Robert Davidson, Josephine Guin, Ruth Earhart, Dorothy Kull, Helen Harsh, Virginia Gibbs, Lucille Fox, Thelma Fox, Florence Clark, Thelma Preston, Elaine Osborne, Margaret Phillips and Alice Wells.

## Pelham Bay Concert

Another recent camp concert of interest was that given on Friday evening, July 19, at the Pelham Bay Naval Station, by Marie Tiffany, of the Metropolitan Opera; Max Jacobs, violinist, and Naum Coster. A varied program was played, and each of the artists was heartily applauded.

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## ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Denver, Col.—Besides the series of Saslavy's concerts being given in Denver for the benefit of the Red Cross, a similar series has been arranged for Colorado Springs, by the same popular visiting artists. The latter are staged at the new Broadmoor Hotel. Many people from the two cities motor back and forth to the concerts, as season tickets admit to the Wednesday evening Broadmoor concerts as well as the Friday evening Brown Palace musicales. The patronesses for the Colorado Springs entertainments are: Mesdames Spencer Penrose, Chaloner F. Schley, C. A. Baldwin, A. A. Blackman, J. F. Burns, Clarence Carpenter, F. A. Faust, David Hays, Harold Ingersoll, Cecil Lyon, W. S. Moore, F. H. Morely, B. W. Mullen, W. A. Otis, Percy Hagerman, J. D. Shields, Drexel Smith and M. F. D. Taylor.—May Scotland, a well known violinist of Colorado, who was dean of Brownell Hall (Omaha) last season, was married recently to a young business man of Omaha, a Mr. Young, at her mother's summer home at Evergreen. Miss Scotland is not only an excellent violinist and teacher, but she also has a wide circle of friends and admirers throughout the West.—A brilliant gathering of musicians tendered a reception to visiting artists recently. It was in reality the opening meeting of the new Musicians' Club of Denver. Messrs. Saslavy, de Voto, Goerner, McNamara, Percy Rector Stephens and Mrs. Fletcher Copp were the honorees. The president, Frederick Schweikher, made a short talk outlining his policy, and Mrs. Smislaert, Mr. Stephens and Mrs. Copp each delivered musical addresses. Saslavy and de Voto played the Beethoven sonata, op. 11. The meeting was held in one of the city's prettiest roof gardens, and vines, flowers, punch and the stars of the summer night added to the charm of music and comradeship.—The Saslavy Trio is meeting with exceptional success this season. They are excellent artists and the programs rendered are unusually well chosen, and the ensemble is charming.—The people of Denver honored the French national holiday with a big celebration in the Auditorium. The demonstration was in keeping with the Allied tribute to France on the anniversary of French independence, as typified in the fall of the Bastille. Federal, State and city societies participated in the celebration, and Judge Ira C. Rothgerber presided. The musical portion of the program was rendered by Mrs. Frank B. Martin, Rose McGrew, Clarence Reynolds, Edwards B. Wolters and the Fort Logan Band.—Mathilde Prezant, soprano, recently was the vocal soloist for the week at the Denver Municipal Band concerts at City Park. F. Jacoe was the instrumental specialist. The band is under the direction of Raffaello Cavallo.—Grace Lobach-Steinke recently entertained the junior members of the Chopin Club with a musicale at her home. Eugene B. Lobach and John W. Fisher assisted the hostess. The program was rendered by Mme. Steinke, Frances Silvers, May Kratke, Corinne Franklin, Daisy Jolly and Evelyn West.—Jean Gwendolin Gower, who is taking part in Yates' quaint Japanese opera, "At the Cook's Well," is a Denver girl. She has studied in New York for several years, and inherits both charm and talent from her artistic parents.—Mrs. Eller and her small son, William Crawford Eller, have left the city for a sojourn at Estes Park.—Mrs. Richard Crawford Campbell and her daughter, Katherine, are at their lodge at Grand Lake.—Armin Doerner held a musicale and tea at his studio on June 19, at which his students played most successfully evincing the clarity of technic which made his pedagogy remarkable in Cincinnati, Ohio, where for years he developed fine stable players at the College of Music.—An elaborate program was prepared for the Colorado Day celebration on August 1 at Washington Park, given under the auspices of the Colorado League of Patriotic Societies.

Louisville, Ky.—The concert given by Daisy Jean, Belgian court musician, at Macanley's Theatre on Saturday night, was well attended, its object being to increase the fund for the relief of Belgian babies. Mlle. Jean's versatility enables her to give the entire program alone, her colleagues having been obliged to return to Belgium, leaving her to continue the tour by herself. On this occasion as vocalist, harpist and cellist, she was equally pleasing, and her auditors were appreciative and cordial in their applause. Her French songs, given with her own harp accompaniment, were especially enjoyed. The piano accompaniments were played by Mrs. J. E. Whitney. At the close of the musical program Mlle. Jean spoke on conditions in Belgium, and her charm of manner and deep sincerity made the talk the great feature of the evening. Quite a large sum was realized.—Another vocalist who gave Louisville much pleasure was Margery Maxwell, of the Chicago Opera Company, who sang at the Redpath Chautauqua on Friday night. Miss Maxwell's program included such songs as Landon Ronald's "Life," "My Lover He Comes on the Skee," the soprano aria from "Rigoletto," and many other choice selections. Her voice is a delightfully fresh and vibrant soprano, carrying perfectly in the great tent, and the many encores demanded, and cheerfully given, almost doubled the length of the program. Her accompaniments were played by Florence Schubert.

Miami, Fla.—A very rich old time benefit concert, with old time tunes on ye organ, ye harpsichord and ye fiddle, and agin old time singin' was given at ye Presbyterian Church by ye ladies and gents of ye church, with old time names and costumes. Silver monie was taken up, and ye collection was goodie. With Mistress Priscilla Woodbeck's musick at ye harpsichord, Dulcet Dapperfyrger's on ye fiddle, and ye lung musick of all ye men and women, "My Countrie 'Tis of Thee" finished up ye programme.—On July 23, a benefit concert was held at the home of Mr. and Mrs. J. A. Dann, and each guest brought as many pennies as he was years of age.

The first number on the program was a well rendered vocal solo by Mrs. T. N. Gautier, and was followed by the sweet violin playing of Miss Tarbeaux. Other soloists whose work was much applauded were Lula Collins, pianist; Mrs. Stanly Bullock, vocalist, and Mrs. F. M. Hudson, contralto. The Trinity Methodist Church Quartet also participated, and there was a beautiful piano duet by the Misses Aiken.—Thelma Yarborough, one of Miami's popular singers, has accepted a Government position in Washington. She writes that she finds the work easy, and expects to have sufficient time to continue her musical studies.—The children's department of the Miami Music Club will continue to hold meetings throughout the summer, under the direction of Louise Jackson. An interesting account of the activities of this club appeared recently in the Washington Post on the Cousins' Page. After reading the article, a Washington writer wrote a letter to the director of the club and said: "I am the mother of four children, and am trying to help them with their music. I find it is anything but easy to succeed with children's classes, and therefore I have given them up, except to do the best I can with my own children. Have you time to bother with a stranger? I would like to know more about your club." As the founder of the club is now visiting in Washington, she will call on the mother and present her ideas personally.

Phoenix, Ariz.—An event of interest in connection with the musical affairs of the army was the farewell dinner given recently under the direction of A. A. Betts to the boys who were leaving for training. E. A. Harrington rendered several vocal solos, with Donald Dunbar at the piano. During the course of proceedings, it was discovered that a pianist of attainments, Frank Darvas, was numbered among "the boys," and he was soon prevailed upon to add his share to the musical enjoyment of the evening.

Wichita, Kan.—The present month is the one month of the year absolutely devoid of music in Wichita, barring the few band concerts at Riverside Park by local bands. To make up for this deficiency the month of September will be replete with musical doings. Owing to the already announced municipal artist course, local managers of heretofore well known courses have refrained from making extensive plans for next season, a condition to be expected, as the course to be exploited by the city commission is on a basis of "only pay expenses," which is an impossible condition for independent managers to meet.—The season proper will open with the dedication of Wichita's new \$200,000 addition to the Forum built for the fall fair and exposition, an addition made necessary by the growth of this project. The new fair building will contain, besides other necessary features, a fine new auditorium seating 1,500, and will be dedicated September 30 by an excellent festival featuring Hipolito Lazaro, the Spanish tenor; Sophie Braslau, soprano, and a band of fifty pieces, led by Frederick Innes. Both singers will be heard individually with piano accompaniment and also with the band. Many of the other musical attractions of the winter will no doubt be presented in this new auditorium, as the Forum proper has not been the best place acoustically for soloists. Innes and his band will be here during the exposition weeks.—A concert is announced for October 14, when Giovanni Martinelli, tenor of the Metropolitan Opera Company; Frances Alda, also of the Metropolitan; Mme. Lazzari, contralto of the Chicago Opera, and Giuseppe de Luca, baritone of the Metropolitan, will be heard in one big program. They are being brought here by the Wichita Chorus Association. The quartet is organized and managed by Charles L. Wagner, of New York. Mme. Lazzari is exploited as a find; Mme. Alda already is a favorite here, and Martinelli and de Luca will be new to Wichita. Extensive organization and publicity plans will feature this attraction all over the State. The Forum will be used for this concert.—The various schools and studios are announcing their openings as follows: Friends University School of Music, September 11; Wichita College of Music, September 2; Metropolitan School of Music, August 31; The Brokaw Studios, September 9; Carter Conservatory, September 2; and the Fairmount College Conservatory, September 11.—Merle Armitage is engaged in war work, but the concert direction is under his sister, Edna Armitage, who will present Maud Powell early in the fall.—The Wichita College of Music brings this year as head of the vocal department Harry Murrison, and Mabel Murrison as assistant pianist in the piano department. Elmer Gannett held this position last season, but resigned. The roster of the faculty otherwise remains unchanged, as is the case in all the other schools to date. Of the faculty, Otto L. Fischer will spend this month in Maine or New York State; Theodore Lindberg is summing at Colorado Springs.—Mr. and Mrs. Ralph Brokaw, of the Brokaw Studios, are at Crede, Col., Spar City camp, trout fishing.—Mrs. Jetta Campbell-Stanley is still at Schroon Lake studying with Oscar Seagle.—Jessie Clark, high school music supervisor, is at Columbia University this summer taking special work.

### Luella Bowman Is Dead

It is with regret that the MUSICAL COURIER learns of the death of Luella Bowman (Mrs. William L. Bowman) on Saturday, July 20, at her summer home at Fairfield Beach, Conn. Mrs. Bowman was born in Cambridge, Mass., on September 17, 1888, but New York has been her home for some years past. She was a very versatile musician, being accomplished as a violinist, pianist, and vocalist. She numbered among her teachers Mrs. Mitchell and Mrs. David Mannes, of New York, and Professor O. Sevcik, of Prague, Bohemia. Mr. Bowman was prominent in musical circles, and had been the concertmaster of the Young Ladies' Symphony Orchestra, a teacher in the music schools, and assistant to Oscar Saenger.



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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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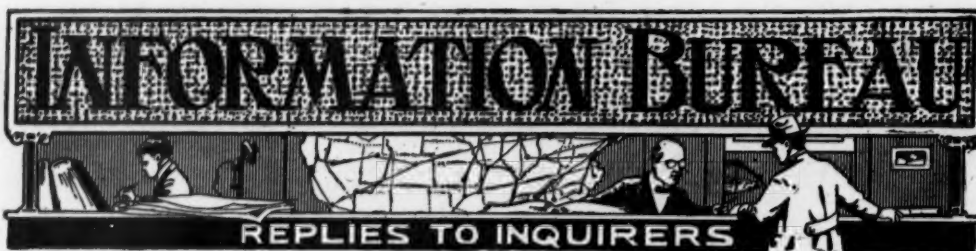
**Information Bureau**  
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

**Wants to Study Music**

"I am a poor girl living on a farm. All of my friends tell me that I have a lovely voice that ought to be developed for grand opera. My parents are willing to raise the money for me to study for a year, which is the necessary time I suppose. Do you think there are as good teachers in this country as abroad? Would five or six hundred dollars be enough for me to study with? Of course I know that going abroad would have been much more desirable and every one tells me that it is cheaper living over there. I shall be grateful for any advice you can give me."

Your letter really shows such ignorance as to the conditions of a musical training for grand opera that it is difficult to know where to begin in telling you just what is needed. In the first place the flattery of friends has been the cause of much trouble to young women, and men, in the past, as it probably will be in the future. In the last twenty years previous to the war thousands of young people went abroad to study. In the majority of cases, as can readily be seen from the results, the lovely, magnificent voices so lauded by friends proved to be of mediocre quality not worth any attention from a real musician. There were, as said above, thousands who went "over" to study. How many of them have ever been heard of in public since? Most of them aspired to be grand opera singers. The story of disappointments, broken health, privations, struggles, is so sad a one that only those who really know and understand the situation could believe it. Homes mortgaged, friends appealed to for funds, failure of the student to attain to any place musically, lives broken—the same story told over and over with few variations. A year "abroad" was just sufficient to make the majority entirely dissatisfied with life on a farm, even if the farm still remained in the possession of the family.

Your estimate of five or six hundred dollars to go anywhere to study for a year is so absurd, it seems almost incredible that you do not understand the conditions any better. You ask if there are any good teachers in this country. To this question there is but one answer, and that is: yes—the best in the world. Do not think that every teacher of singing in Europe was a good teacher; there were many voices ruined by bad training, just as there are here. But there are so many fine, conscientious teachers here that Europe is not "in it" with the United States. It is possible to obtain in this country today the very best musical education. If you will read the MUSICAL COURIER carefully you will find that grand opera singers are not all of them foreign trained, but owe much to their American studies and teachers. You say the necessary time for study is a year. A year means nothing comparatively in a musical education. The very least time would be seven or eight years, while ten years is not too long to be spent in preparation for a grand opera career. There is much to learn in addition to singing; dramatic training is essential. Then languages, French and Italian at least. Formerly it was required to know German, but as Wagner operas are now being done in English, it is probable the German language will continue to be one of the "dead" ones after the war as it is at present.

The price for lessons from leading teachers in New York is \$10 for a half hour, and the majority of those studying for grand opera take a lesson each day. Living in this city is also to be reckoned at least at \$10 a week, a low figure in present times. Teachers of languages also have to be paid, so you can readily see how inadequate the few hundred dollars you mention would be. If you have a remarkable voice, that has been pronounced by competent musicians as worth the time and money for proper training, you would even then be handicapped by your lack of funds. The years you would have to give to your education would be absolutely unproductive, you would be dependent upon your family and friends. Do you not think it would be better to live quietly at home, doing the work that comes to your hands, rather than embark upon an unknown sea? Not all those with "wonderful" voices are successful in obtaining a high place in opera. The musical market, like many other markets, is overcrowded. To be a singer today means great talent and a great education. The struggle is constant. A well known teacher in New York recently told the writer that "no pupil would be received unless there was not only a fine voice, but there must also be great intelligence shown. Time was too valuable to be used in putting brains into a pupil's head."

Your letter has been answered at length as it is a subject of great importance to many aspirants for opera, who are apparently entirely unsuited for any such position. Far better be a good worker in your home and on the farm, than waste time in the pursuit of an "ignis fatuus."

**Anonymous Letters**

An anonymous letter has been received by the Information Bureau that was so simple in its question, there seemed

no necessity for omitting the name and address of the writer. No anonymous letters are answered by the MUSICAL COURIER in any department.

**Addresses and Pupils**

"Will you kindly supply the addresses of the following teachers together with any information you may be able to give me in regard to pupils of the same who have achieved notable successes in the musical world: Buzzi-Peccia, Sibella, Renard, Thorner."

A. Buzzi-Peccia, 35 West Sixty-seventh street, is the teacher of Alma Gluck, Sophie Braslau and Cecil Arden, all of whom are, or have been, members of the Metropolitan Opera Company.

Gabriel Sibella, 149 West Seventy-fourth street, has only been in this country a short time, but several leading artists have coached with him.

Mme. Ohlstrom-Renard, 216 West Seventieth street, Anna Case, who has made such a success in the past few years, is her pupil.

William Thorner, 209 West Seventy-ninth street, has a number of pupils who have achieved success—and another will make her debut at the Metropolitan Opera House the coming season.

**Music for Fosdick Commission**

"Please state in your columns how music would reach the Fosdick Commission of the War Department which is sending an appeal for surplus music and instruments."

The address asked for is Fosdick Commission on Training Camp Activities, Land Office Building, Washington, D. C.

**Hearing for Opera**

"How can I obtain a hearing with operatic impresarios? Is it best to go through a manager or agent? Can you tell me of any such agents in New York and do they require a fee? I have heard of one who secures engagements in the smaller opera companies. Is he, Mr. —, known to you? Who is in charge of the Creator Grand Opera Company? I have a repertoire of sixteen roles, am well prepared vocally and dramatically, but have not had any experience on the stage except in concert work. What is the best way to go about securing engagements in opera companies?"

A personal application at the Metropolitan Opera House will secure you a hearing. The office of the Creator Grand Opera Company is at 1482 Broadway. Many of their singers are already engaged.

**What Can She Do?**

"I am a girl of eighteen. I have studied the piano for years and the violin for a short time, and am at present studying the organ. The only time I can practice and take my lessons on the organ is in the morning, as the rest of the day the organ is occupied. I take a lesson on Monday and Thursday morning, and those are the only two mornings I am allowed to use the organ for practicing. I would like to get a position where I would be allowed those two mornings off, or

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even to work just afternoons. I want something that deals with music. I can do some typewriting, and in a short time, if required, I could take dictation, as I studied shorthand for a few months. Could you refer me to some one or some place that you think would be suitable?"

You would probably find it difficult to obtain any position where you could have two mornings of the week free. Much work is required of employees at the present time, and you do not seem to be prepared thoroughly for any position. Typewriters, as a general rule, must be stenographers, and good ones at that. The only course that the writer can recommend is that you go to some of the agencies who supply typewriters with positions, and make application. Often the schools where stenography is taught obtain places for competent pupils. Why not perfect yourself in shorthand first, then apply for a place? Business men have no time to spare for inadequate or incompetent workers. Literary men and editors must have a perfect service. However, if you apply at a typewriting and stenography school, you may hear of something.

#### Not Too Old to Learn

"I am a man of thirty-four. I took lessons on the piano some years ago for about a year from an incompetent teacher, which has consequently left me somewhat poor at fingering. However, I am capable of reading and playing fourth grade music at sight. I have earned some money through playing for dances, etc., but would like to improve myself at the piano in order to earn a good living through the same. What would you advise me to take up? I do not want fancy teaching. Will greatly appreciate your advice, as I believe in the motto, 'Look before you leap.' Can you tell me about Chicago?"

As you know sufficient about the piano to have made it productive of an income, would it not be well to develop your playing? There are excellent schools and colleges of music in Chicago where you would find good teachers who would advise you as to a course of study best suited to advance you in your piano work. If you have a good foundation to start with, you should make rapid progress in the course of the winter. It will take hard work and much practising, but you know that. Write to the schools in Chicago for catalogues and terms. You ask what you should take up. Not a new study, only a development of what you already know. Not "fancy teaching" by any means just good, sound, technical teaching.

If you go to Chicago, you will find the office of the MUSICAL COURIER there ready to help you in any possible way.

#### Effa Ellis Perfield

"I have read the advertisement of Effa Ellis Perfield in the MUSICAL COURIER, and have been told there was an article about her work. Can you give me the date when that article appeared? I am interested in the work of making music easier for children and would be glad to learn as much as possible about what she does. Do you recommend her system?"

The article to which you refer is probably one of those in the MUSICAL COURIER of August 16, 1917, or December 17 of that year. In the issue of May 30, 1918, you will find a notice of the different places that Mrs. Perfield is to visit during the summer, and one of these routes might suit you to make an appointment to see her.

You will see from the articles what is being accomplished by Mrs. Perfield in presenting her system to the public. She has taught a large number of teachers who are devoting themselves to the work. In fact, her time is completely occupied, winter and summer, in fitting teachers who recognize how valuable and necessary it is to have such a thorough, comprehensive foundation for children to begin their studies, and to work upon. Children look upon learning music in the Perfield way as a game, an interesting one. Many children who have "hated" practising in the old method now show an eagerness to "play" at the piano.

The system can be recommended as most valuable, and the results attained in many cases are almost phenomenal. If you investigate what has been accomplished, you cannot doubt the benefit of knowing and studying this valuable method.

#### Jacobinoff's Art Glows Luminous in the Dark at Allentown Camp

"Never have I played so well, as that night, and never to a more enthusiastic audience." It was the interesting young Philadelphia violinist, Jacobinoff, speaking of a recent experience at Camp Crane, Allentown, Pa., at one of his many camp concerts. "Long after the regular program was over they kept me going on request numbers, such as 'Thais,' 'Meditation,' 'Humoresque,' 'Trauerliche,' etc., which are asked for at all camps, and when I finally got through, one of the chaps invited me to see the barracks. Of course I told him I would be delighted, even though I was pretty tired—quite tired enough to 'shake down' with the boys, who were in all sorts of stages of dress and undress. Some were already abed when we got to the barracks. They were riotously cordial when I came in, and it was some time before I could leave. I was just about to do so, when a pleading voice came out of the chaos, 'Say, fiddle boy, tune up and give us a lullaby before you go.' Could I resist? Not I, so I did just that, I started playing a lullaby, and just as the place had changed from pandemonium to complete stillness, the lights went out. Not a soul stirred. It was utterly still and completely dark, and to those huddled forms that I could discern dimly, but felt intensely, I played lullabies and dream songs. I played them with an ache in my heart, but with that exaltation which comes to artists occasionally and which is our true recompense."

#### Elman at Ocean Grove

Mischa Elman's annual appearance at Ocean Grove, N. J., this time under the direction of R. E. Johnston, is to take place on Saturday evening, August 10. He will play the Vitali "Chaconne," accompanied on the organ by Frank T. Sealy; and the third Saint-Saëns concerto, as well as several groups of short numbers, with Philip Gordon at the piano.

#### "PIANO STUDENTS ARE TOO MUCH ASSOCIATED WITH COMMERCIALISM"

Says Harold V. Mickwitz

Harold V. Mickwitz, one of the most notable instructors of piano playing in America, who recently joined the Chicago Musical College, was interviewed last week by a representative of the MUSICAL COURIER in the reception room of the college. Mr. Mickwitz was born in Finland, where he received his first musical training, his father—general surgeon in the Russian army—having early perceived his son's great gifts and determined that they should be carefully developed, sent Mr. Mickwitz to Petrograd Conservatory, where he became a pupil of Leschetizky in piano, and later a pupil of Rimsky-Korsakoff and of Brassin in composition. He made his debut with the Hel-singfors Philharmonic Orchestra, playing at the Finnish capital, at the age of thirteen, the G minor concerto by Mendelssohn. Following the conclusion of his studies, Mr. Mickwitz made a number of very successful concert tours with Aino Ackte, the Finnish singer, and with Mme. Nasen, wife of the explorer. He also appeared with the Leipzig Orchestra, under Felix Mottl, and the Stuttgart Orchestra and many others. Mr. Mickwitz came to America in 1898, and his fame as a teacher and the remarkable success of his pupils spread rapidly throughout the country.

The above brief biography was not secured from Mr. Mickwitz, who is too modest to have anything to say about himself.

"How do you like your work at the Chicago Musical College?"

"So far I have enjoyed it very much. You see, when I was in Dallas I missed the entourage of artists, and here at the school I find many great musicians. Look at the list of pianists teaching at the school, such men as Rudolph Reuter, Alexander Raab and many others, with whom I find great pleasure in exchanging views. As you know, I spent several years in Dallas, and though I enjoyed my work there, I felt lonesome and hungry for greater things. One must get inspiration in this world to do good work. If there is not an incentive the sacred fire dies away, and with it your ambition. Further, many of my pupils from the South will remain loyal to me, and many have followed me to Chicago, where they will have a better outlay for their talent than in Dallas, inasmuch as we have here a great orchestra, a great opera and innumerable concerts.

"You may say that it was in a great measure due to my desire to help my disciples that I accepted Mr. Kinsey's call to come to the Chicago Musical College, as I know that the atmosphere of that school will be beneficial to them. I might tell you further that I will probably at first make less money here than I was making in the South, even though the college has given me a very fine contract, but monetary questions are secondary with me.

"Speaking about dollars, I must say that it is too bad that musicians are so much associated nowadays with commercialism. They want money. I do not blame them for that. One needs money, not for the money, but for what it can bring. However, piano students, and I presume the same is true in all other branches of music, are always anxious to make money quickly; that is to say, they enter the music profession unprepared, and due to that many have to be contented by playing in a moving picture theatre, cabaret or other places where ragtime reigns supreme. There is no disgrace in playing ragtime, even in a dime museum, but it is too bad that sometimes pianists will come down to that level in their art, and this solely to make money, when by so doing they really make far less money than they would otherwise. It is a case of the goose with the golden egg, as by their playing for little money those pianists kill the 'golden goose' that should have been theirs had they been more circumspect and more business-like."

"When will you begin your season at the school, Mr. Mickwitz?"

"I am already busily engaged teaching the summer term. Afterward I will go East, as I do every year, to see my friends, returning to Chicago the first week in September to be on hand for the opening of the school on Monday, September 16."

"I understand you will be quite busy here."

"Yes, my time is all taken, and I will teach just as much as I want to. I am quite satisfied. I may, however, find time to concertize somewhat next winter, though I practically have given myself exclusively to teaching."

The writer asked many questions of Mr. Mickwitz which cannot be reported for the good reason that the distinguished pianist merely smiled but would not commit himself. A great diplomat, besides being a splendid pianist, is Mr. Mickwitz—a man always willing to listen and who is like the old owl, "the more he hears the less he talks." So it is with Mr. Mickwitz, who believes in letting others shout his praise, while his main desire in life is to see his pupils succeed.

R. D.

#### Raymond Wilson Praised at Red Cross Concert

Raymond Wilson, the pianist, who was heard in a recital in Walton, N. Y., recently, for the benefit of the Red Cross, was highly praised by the local press and musical people for his artistic renditions. Such terms as "technically flawless," "finely proportioned," "rich in emotion and sentiment," were applied to his playing. He was also reported as being particularly successful in his interpretation of his Chopin numbers, in MacDowell's polonaise, and some modern numbers by Ravel. "In its entirety a performance to be remembered and treasured," one writer says.

Mr. Wilson is spending the summer in Oxford, Pa., where he is resting and working on his program for his Aeolian Hall recital October 31. The sincerity and clarity of his playing at Aeolian Hall last year greatly impressed metropolitan critics, and his second appearance is sure to attract much attention.

#### Sacha Votichenko Plays at Fort Tilden

Sacha Votichenko entertained the aviators at Fort Tilden, Rockaway Park, Long Island, N. Y., last Friday evening with a number of his recent compositions, all of which show the influence of the world war. His latest composition, "The Battle of the Marne," was heard here for the first time.

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Zimmerman, Walter P.  
Zoellner, Joseph, Jr.

cold that her physician ordered her not to leave her room. The concert committee was in consternation, for numerous tickets had found purchasers on the strength of her promised appearance. One of the committee went to the home of Miss Teyte the next morning. He gave many reasons why he thought she ought to try to get to the concert. At last he said: "The money is so badly needed to purchase shoes, for some of the men have been forced to work barefooted the last three days—"

That settled it.  
"What time does the next train leave?" inquired Miss Teyte.

"At two o'clock."  
"What time is it now?"  
"Twenty minutes of one."  
"I'll meet you at the station and go down with you on that two o'clock train." And Miss Teyte did.

The concert was a great success, and there now are over \$2,000 in net receipts for the committee to spend for shoes and stockings and other needs of the men.

## REVIEW OF NEW MUSIC

### CARL FISCHER, NEW YORK

#### "Les Deux Roses," Hallett Gilberté

"Les deux roses," song by Hallett Gilberté, with French words by Jeanne Jomelli, a romantic sort of slumber song for the death of a rose's love—whatever that is. There is a pleasing lilt to the music in 6-8 rhythm, and the melody is vocal. A singer of refinement can make much of this artistic song.

#### "You Will Not Come Again," Bainbridge Crist

"You Will Not Come Again," song by Bainbridge Crist, a ballad of sentiment and passion, suitable for recital programs. The voice part is singable enough, but the biting harmonies, otherwise discords, in the piano accompaniment will require smooth legato playing and good tone to make them delectable to the uninitiated public. This song is plainly the work of a well trained musician of modern tastes in chord changes.

#### "Slavonic Lament," Willem Willeke, a Cello Transcription of a Composition by Schuett-Friedberg

The Slavs have a good deal to lament at present, but Willem Willeke's capital transcription, with comforting harmonies and consoling rhythms, will do much to soothe Slavonic lamenters who may hear this cello piece well played. It will also give delight to Americans, which is the object Carl Fischer has in publishing it, no doubt.

#### "Andantino," Max Pirani

"Andantino," by Max Pirani, who says that this transcription, or arrangement, or paraphrase, for violin and piano is "after Leonardo Leo." It is an easy flowing, graceful piece, classical in manner like the slow movements of old concertos or suites, and it has a simple piano accompaniment that is perfectly in keeping with the style of the violin part. It makes a useful teaching piece as well as a dignified solo number on a recital program.

### WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

#### "In India," R. S. Stoughton

"In India," by R. S. Stoughton, a suite for organ, consisting of five movements which have for titles: "The Grove of Palms," "By the Ganges," "The Dancing Girls of Delhi," "Incantation," "In the Palace of the Rajah." In rhythm and style each movement is different, so that the music is agreeably varied and needs no names to help it along. The first movement, an andante con moto, is more or less of a romance in the modern French organ style, that is to say, is more orchestral in suggestiveness than contrapuntal and church like in the classical German manner. Every movement in fact may be called romantic and orchestral. "In India" is a very pleasing addition to modern concert programs of organ music in the lighter vein. The suite is mostly lyrical in style, with a few dramatic effects, but the epic manner of the grand organ school is not to be found in the volume.

### G. SCHIRMER, NEW YORK

#### "The Southwark Canticles," A. Madeley Richardson

Southwark Cathedral, on the banks of the Thames, just across London Bridge, is probably the Southwark referred to. Those musicians who have the direction of choirs where English church music is used will find this new volume of interest and value. The following settings of the Canticles are issued in response to urgent requests from many directions for musical renderings of the Canticles on lines similar to those of the Psalms in The Southwark Psalter. The general design of Bishop Westcott has therefore been adopted, and an attempt made to carry out his intentions as closely as possible. The editor says that "It has seemed convenient to include in this collection the Versicles and Responses. The inflections as used by Merbecke have been retained, but arranged for unison singing, in accordance with ancient usage. An organ part is added to support the voices, written in a somewhat freer manner than has been customary. Three settings of this ancient hymn are here provided. The first is the Authentic Melody, believed by the Rev. W. H. Frere to date from the fifth century A. D.; the second is the adaption of the same by Merbecke in 1550 to the English words, the very earliest setting of these words, and therefore of exceptional interest. On comparing these two it will be seen that the main difference lies in the fact that Merbecke has invariably set one note to one syllable, thus following the wish of Archbishop Cranmer, who desired to reduce the elaboration and simplify the exuberance of medieval Plainsong. The problem in editing both these settings has been how to show in modern notation the rhythm of the original. It should be remembered that the old square and diamond shaped notes did not indicate time, but only pitch; and that the relative pace was always supplied by the words." A scholarly work of this nature is worthy of a long review, but unfortunately it is of very little interest to the general musical reader. As a special work of its kind it is deserving of the highest praise.

### Teyte's Disobedience Nets Sailors \$2,000

Down near Cape May, N. J., there is a Naval Reserve Station, and a short time ago the entire place was swept by fire. As there are many articles which the men must supply for themselves (shoes, stockings, and personal belongings of any sort), all of them unfortunately sustained severe individual losses.

New equipments were badly needed, and an elaborate concert was planned for which Maggie Teyte and Reinold Werrernath promised their co-operation. The day before the performance found Miss Teyte so ill with a severe



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